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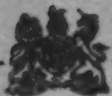
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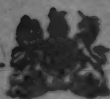
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G. TARTINI .. Le Trille du Diable Violin and Piano	2 6

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GIARDINI	Sonata in B flat
NARDINI	Concerto in E minor
VIVALDI	Sonata in C minor
VERACINI	Sonata in D minor
VERACINI	Capriccio in F
VERACINI	Airioso and Allegro con moto
GEMINIANI	Giga
VIVALDI	Quatre Pages Descriptives—

No. 1. Hiver	2 0
„ 2. Printemps	2 0
„ 3. Eté	2 0
„ 4. Automne	5 0

BACH	Andante
TARTINI	Siciliana
GIARDINI	Allegro Giocoso
Minuetto Nuziale, XVIIIe Siecle	2 0
ALBICASTRO	Passacaglia
GIARDINI	Canzone
TARTINI	Adagio
TARTINI	Allegro Festoso
VIVALDI	La Focella
VIVALDI	Adagio et Allegro Scherzoso
GEMINIANI	Sonata in D minor
VISCONTI	Largo serioso et vivace
ALBINONI	Concerto in A

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VOLUME VIII.

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EDITORIAL NOTE

THE next number will appear on March 26, and will be devoted to Beethoven. Subject to revision the contents are as follows:—

A Century of Beethoven	- - - -	H. C. Colles.
Portraits	- - - -	W. Barclay Squire.
Form	- - - -	Prof. Donald Tovey.
Variation	- - - -	Sir Henry Hadow.
The Posthumous Works	- - - -	Dr. J. B. McEwen.
Missa Solennis	- - - -	Sir Hugh Allen.
Beethoven and Goethe	- - - -	Scott Goddard.
Orchestration	- - - -	Sir Hamilton Harty.
Choral Fantasia	- - - -	Prof. E. J. Dent.
Quartets as a Player Sees Them	- - - -	Rebecca Clarke.
Chamber Music	- - - -	R. H. Walthew.
Violin Sonatas	- - - -	Jelly d'Aranyi.
Violin Concerto	- - - -	F. Bonavia.
His "Infinite Variety"	- - - -	A. E. Brent Smith.
Pianoforte Sonatas	- - - -	Dr. Ernest Walker.
Pianoforte Concertos	- - - -	Fanny Davies.
Songs	- - - -	Walter Ford.
George Thomson of Edinburgh	- - - -	Richard Aldrich.
Fidelio	- - - -	Dyneley Hussey.
The Man and His Time	- - - -	Richard Capell.
Wilhelm von Lenz	- - - -	Ernest Newman.
Bibliography	- - - -	C. B. Oldman.

This double number will form a book of about two hundred pages, at the usual price, five shillings, post free; the price of bound copies is seven shillings and sixpence, post free. Subscribers will receive their copies unbound, unless they ask for them to be bound. Purchasers will be served in order of application. As the size of the edition will be determined on Feb. 28, and there will be considerable difficulty in reprinting after that, it is hoped that such application (to The Manager, 22, Essex Street, W.C. 2) will be made early, stating whether bound or unbound copies are desired, and how many, and enclosing the appropriate payment.

(Continued on page 100.)

WHAT IS RHYTHM?

Just as celestial geometry may condition our reason, so it is not unlikely that the motion of the constellations may form the model of our rhythmic sense. Modern science seems to agree with Plato. Rhythm links the whole world together. The planets fly round in the heavens with punctual rhythm. All vegetation has its periods of growth and blossoming, fruit bearing and decay. Plants and flowers move rhythmically, following the sunlight, every daisy on the lawn telling the time as faithfully as the shadow of a sundial. The moon dances round the earth in strict time with the tides for a partner, and creatures in the sea no less than plants on land live a rhythmic life. The sun spots recur in an eleven year rhythm, which the growth rings in trees chronicle. Not only our hearts and our lungs keep time, we cannot walk or run or play or work without marking some rhythm. Insurance companies grow rich on the rhythm of human casualties and doctors can rely on the rhythm of epidemics. Trade has its known and calculable periods of activity and depression. Everything that moves, or lives, or decays, does so rhythmically. Rhythm is one of the conditioning facts in our mentality. If the stars took to whims, we should be as different from what we are as if two and two made five.

We can remain unconscious of this universal rhythm only when it is unbroken. We know our stride is rhythmic when we walk with someone whose rhythm won't fit. In hockey there is a precise moment for "taking" the ball on a pass, or for hitting it, and we alter our step, our "time," to receive or pass the ball at the beginning of the "bar," so to speak. As an effective trick for getting away when tackled, we strike out of time; our opponent calculates on our striking at the proper moment and is baulked by the sudden syncopation. A forward line with perfect combination is a thoroughly rhythmic whole; the players know each other's rhythm. Common action is always rhythmic, impossible, indeed, without rhythm. In work on the harvest field that has to be done in close concert women cannot work successfully with men, because their rhythms differ. It tires the man to shorten his rhythm and the woman to lengthen hers. Though heavy work may make a man labour unrhythmically, immediately a companion comes to help, the work becomes rhythmic. We can hear this rhythm "born of consent," as Francis Gummere* called it, any sunny day in spring cleaning time.

* *The Beginnings of Poetry*, p. 111.

What then, psychologically considered, is rhythm? It has been thought both a perception and an emotion.* The rhythm of the moon or the seasons is neither; we perceive the moon's rhythm, and we may both perceive and feel the rhythm of a Scottish reel. But since rhythm is such an all pervading and such a formative thing, I think we ought not to define it as either a perception or a feeling, though we can both perceive and feel it. It is not so much something that we feel or see, as something that we do. Any movement persisted in, tends to become rhythmic, even if we deliberately try to keep it irregular.† All regular or rhythmical movements tend to become automatic.‡ Mechanical action, which is the easiest sort of action, is always rhythmic. We are told that to tap arrhythmic beats is very tiring and requires "strenuous effort";§ the fatigue and the strenuous effort, I take it, being mental, nervous. The difference between arrhythmic and rhythmic action resolves itself into a contrast between action, the details of which are closely controlled by the guiding processes of the brain, and action which can continue without that detailed supervision. In fact, we work rhythmically when our overseer mind is free-wheeling.

This holds of mental movement as well as of physical. Our mind in the saddle takes advantage of every declivity. Most people trying to learn a list of syllables without sense group them rhythmically, each in the rhythm characteristic of themselves.|| All common everyday expressions which we use without thought are rhythmic. "How do you do?" "What a nuisance!" "How lovely!" "It's a shame," "He's an awf'ly nice fellow," "When shall I see you again?" "Don't be in such a hurry," "One can think of tons of them," "One doesn't know where to stop." If the words necessary to express the meaning are not rhythmical enough, we cut out a bit. "Does not," "Awfully," "Do not," are a waste of time colloquially; they upset the free-wheel motion. The everyday rhythm of language strikes us in a tongue we cannot understand; it goes unnoticed where speech is listened to for its meaning. Only when the conscious direction of the mind starts, do we become arrhythmic; when nervous, when the inexperienced mind tries to write a letter and becomes self-conscious and diffident.

Instead of asking why is poetry rhythmical, it seems we should be less paradoxical if we asked why prose is not. In repeating rhythms with nonsense words, stricter time is kept than in repeating rhythms

* *Psychological Review Monograph Supplement*. June, 1903, p. 10-11.

† *Scripture Elements of Experimental Phonetics*, p. 525.

‡ Wm. M. Patterson, *The Rhythm of Prose*, p. 23.

§ *Elements of Experimental Phonetics*, p. 525.

|| C. S. Myers. *A Textbook of Experimental Psychology*, p. 160-1.

with significant words.* Poetry precedes prose in undeveloped peoples. Professor Saintsbury† reminds us of "the extraordinary close connection between Anglo-Saxon prose and Anglo-Saxon poetry . . . the instruments of the two harmonies are nearly identical." Even Chaucer falls into blank verse in his prose tales. The farther we get from primitive ages the more irregular and differentiated becomes rhythm. Meaning, intellect upsets regular rhythm. The more abstract, unemotional and discreetly meaningful, the less rhythmic is prose. One notices it in one's own writing. Easy fluent writing comes out rhythmical. Where we have formulated our thought with difficulty, being vividly conscious of the difference between the thought and the expression, and having to force the pen, bit by bit, effort by effort, the result tends to be unrhythmic. The writing won't go, it lacks motor quality. The words stick, have to be urged out, consciously sought for and consciously arranged; the brain is not working of itself, but pedalling hard all the time. The writer whose thought is still difficult, or who is discussing facts with the terminology of which he is unfamiliar, or about the relationship of which he is not quite clear, or who is unpractised in the art of expression, or if practised, has let his pen get rusty, tends to write unrhythmically. Thus scientific text books and psychological writings quickly tire the average reader; the rough ground they cover decides their halts and characterises their gait; they are not shod with the wings of Mercury. From the other point of view, Stevenson,‡ among others, notices that

"The inexperienced writer, as Dickens in his earlier attempts to be impressive, and the jaded writer, as anyone may see for himself, all tend to fall at once into the production of bad blank verse."

That is to say, when the directing faculties of the brain are asleep, their disturbing influence gone, the natural rhythm of the writer comes up; the sediments of mental activity have settled, the writing has run itself clear.

Music shows the same thing, complicated a little because the appeal of a tune is emotional even when it appeals through our intellect. We can measure the emotion of music either by its quality or by its strength. The emotion produced by the regular rhythm of a street organ is presumably much stronger in a group of dancing children than that felt by staid citizens at a chamber concert. If we estimate emotion by its dynamic quality, the regular rhythms are the stronger.

* Warner Brown. *Time in English Verse*, p. 59.

† *History of Prose Rhythm*, p. 10-13.

‡ *Technical Elements of Style*.

Popular music, or music that appeals *only* to the "low brow" listener, has always a regular rhythm, hence the popularity of the waltz or the march, no matter what their tune. Even jazz music beats a more unyielding rhythm than we usually find in intellectual music, where the so-called "emotional stresses" or irregular accents soften the tyranny of the equal bar. While regular rhythms tend to be merely emotional, irregular rhythms have some extra meaning in their emotion by the very fact of being irregular, and when we measure the emotion of music by its quality, we necessarily imply meaning or intellect as the differentiating factor. We may say that the more irregular is the rhythm of music, the more intellectual it will be; or if this is too much, we can at least say that the more the emotion of music is of the sort that appeals to the understanding the more it tends to an irregularly accented rhythm.

Emotion obviously does not upset rhythm. Undiluted emotion is always rhythmical. An excited child will dance about, repeating over and over again the cause of its excitement. Even full grown people fall into this sort of repetition when unusually moved. The one feeling absorbs them completely; there is nothing to stop it recurring. The more entire our absorption, the more regular the iteration. If we say "I wish I hadn't done it; I wish I hadn't done it," we are more completely lost in the feeling than if we say "I wish I hadn't done it; I hate having done it." A single, unrestrained emotion sweeps aside the volitioning, guiding forces of the brain opposed to rhythm. It is obvious why the rhythms of poetry must be simple in comparison with those of prose, with its ever varying, modifying, changing complexity, why poets are more rhythmical in youth than in their full maturity, and why those with predominating intellect tend to write difficult rhythms. It is not so much that emotion makes rhythm, as that it prevents interference with rhythm. We may illustrate further. The psychologists say that the English* mind works harder at the beginning of a sentence than at the end, in other words the difficulty of framing a sentence lies in the first half. Most of us can corroborate this from our own experience. The pen sticks ten times before our first word for once it may stick at the last; the end of a sentence in natural writing or in speech seems to frame itself, the mental disturbance at the beginning having subsided by the end. The reader's mind follows the writer's in this. A mutilated word is more often noticed and less easily corrected in the first half of a sentence than towards the close, proving that the mind does most of its inception of an idea at the beginning.† Now, paradoxical though it

* Or more strictly the English speaking.

† *American Journal of Psychology*. Vol. xii., p. 98 "Apperception of the spoken sentence," by Bagley.

may seem, this means that the end of a sentence is the more emphatic,* emphasis being a matter rather of feeling than of meaning. Though the beginning of a sentence prepares the argument, the end clinches it; the beginning digs the tunnel and the end beholds the opened vista. Consequently the progress of emotional emphasis in prose or poetry as in music is usually from the beginning to the end of the sentence or line (assuming that the line is a real close). We may say not only that the typical foot is iambic or rising, but that the typical phrase or sentence is rising in emphasis too. Now the so-called "inversions"† and irregularities in the rhythm of blank, and, indeed, of other verse occur usually, one might almost say always, at the beginning of the line, where the mind is at work and the emotion weakest, while prose is most rhythmical at the cadences. In classical metres, too, though the rhythmic pattern vary in the first half of the line, the end almost invariably keeps regularly to one scheme. Spondees might be substituted for dactyls in the classical pentameter and hexameter anywhere‡ save at the end of the line, which must close in a stereotyped form, the one with two dactyls and a foot of a single syllable, the other with a dactyl followed by a spondee. The iambic line took different forms according to whether it was Greek or Roman and at different times, but seems never to have ended in anything save an iamb. The results of psychological experiments agree with this, proving that the close of the line is more important than the opening in giving us a sense of rhythm. Experiment§ with blank verse or rather with "iambic pentameters" in the proportions of " : - :: 3 : 4" ticked on a machine, show that the second half of the line is the more prominent rhythmically; "an irregularity in the time intervals may be greater in the earlier than in the latter part of the verse" without being perceived. We feel the rhythm more strongly and are more easily disturbed by an irregularity at the close of the line.

So much for rhythm as an active thing. As a passive experience its nature is not so easily explained. Theories abound. Two are outstanding, the Attention Span and the Kinaesthetic—both very good theories if their supporters were not so exclusive. They ask and answer a different question. Both could be held concurrently. Both emphasise facts relevant to the problem, but neither tells us all we ask.

The Attention Span.—The mind is a wanderer and cannot rest

* As, indeed, the old fashioned books on "Rhetoric" tell us.

† Substitution of a trochaic for an iambic foot in a line of iambics.

‡ Except for the half-foot in the pentameter.

§ Stetson in *Harvard Psychological Studies*, 1903. Vol. I., p. 419-21.

long in one place. Psychologists have tried to determine how long. Although there is some disagreement as to the precise time, the general result seems to be that our mind takes a little less than one-tenth of a second to receive any impression, and that it cannot remain fixed for more than about a second.* The cinematograph relies on the slow rate with which we receive visual impressions. The single photographs that make up the moving picture move too quickly for us to detect. Similarly we cannot articulate more than ten or twelve syllables a second, nor can we distinguish a sound which recurs faster than about twelve to the second.† Or, to put this another way, when things repeat themselves faster than our minds move, we perceive only the general effect of the movements or the combined result of the sound; we experience them as one continuous thing not noticing the empty spaces between. Contrariwise our minds cannot connect movements too slow, whether we see or hear them. We do not really see the minute hand of our watch creeping round. Bees are unable to detect still quicker movements, as the bee-keeper knows. Such evidence seems to show that our minds move in jerks, or at least that our consciousness is not a continuous stream, but a succession of separate portions of consciousness. The blank portions between the photographs of the moving picture or of a sound recurring faster than about twelve times to the second cannot register themselves in our mind, because the new picture or the new sound arrives before we have had time to receive the first one and turn a fresh portion of our consciousness to take the next impression.

Not only our consciousness, our attention too seems to move if not with disjointed, at least with separate actions. We can measure the length of our attention as we can the atoms of our consciousness. The length of our attention, or the space of time we take to group our impressions or perceptions into a unity, is what psychologists call the attention span. The average size of our attention span is about a second.‡ This and the half-second make the easiest time to beat.§ Although an unsuspicious person asked to count sixty seconds, usually finishes long before the minute is up, yet if we beat at the rate of a second or of a half-second and ask anyone to continue beating at that rate, this speed is the most likely of any to be maintained correctly; it is our natural rate. If our attention is very much relaxed, time seems to divide itself into regular intervals. When fevered to the

* J. B. Miner in *Psychological Review Monograph Supplement*, for June, 1903, and McEwen *The Thought in Music*, p. 14.

† Same reference as before.

‡ Scripture *The New Psychology*, p. 178.

§ Wm. M. Pitterson *The Rhythm of Prose*, pp. 20-22.

degree where the mind begins to have difficulty in retaining consciousness, our attention flickers at a regular rate. We grasp things in detached efforts. Some one is speaking; we hear the beginning, we miss something, we hear the end of the sentence. This is possibly only an exaggeration of what happens normally, only that the attention, instead of flickering out, moves on. Perhaps if we had not this lapse of attention, we should be as blank idiots gazing at one thing for ever; this flicker may be *the* essential to consciousness, *the* motor quality of the mind. The mind, then, moves in attention spans, each representing a completed mental grouping or effort, and takes as it were, a little rest, or makes a little break between the spans. Everything that occurs within one span groups itself as a sort of unity, or atom of meaning. Our thoughts and our perceptions progress in attention spans and, unless we are idiots, must progress. We cannot stretch our attention span very far. "An object that does not change cannot be attended to for more than a few seconds. The attention will pass involuntarily from the object to some one of its parts or to one of its associates."* It is as if our mind were a sort of clock, ticking off our experience into one-tenth seconds and seconds, never going back or stopping, but insisting that each second shall cover new ground.

The attention span moves rhythmically, taking impressions at a regular rate. Since our minds move at a more or less uniform average rate, we have some sense of "an isochronous interval" with reference to which we can estimate time. We live in measured moments, thinking rhythmically and experiencing what the outside universe brings us in a regular rhythm. Though the normal unexcited attention is about one second, its size varies with what we attend to† and also presumably for other reasons. When we are conscious of thinking quickly our attention span must have a quicker rhythm than with slow thinking. When we listen to music or read poetry our attention takes the rate of their rhythm.‡ More than this, it determines our impression of that rate. Music which makes our attention span close in a shorter rhythm than it does normally, gives a sensation of quick time, music that makes our attention span broaden out and close in a longer rhythm than the average, a sensation of slow time.§ Similarly in poetry with a slow or with a quick moving rhythm. If, however, the music goes too quickly for our attention span, we adjust our attention to grasp two musical group-

* *The New Psychology*, p. 178.

† *American Journal of Psychology*. Vol. vi., p. 211.

‡ McEwen *The Thought in Music*, p. 15 (footnote).

§ C. S. Myers *Textbook of Experimental Psychology*, p. 308.

ings instead of one within each span, or in musical terms, we have "compound time," a very quick 3-4 time giving us an impression of 6-8—a dual not a triple grouping, two groups of three beats coming within the attention span instead of one group of three. Music can vary the rate of our attention span, accelerating or retarding its speed in different ways.

Although the musical composer has a fairly precise array of symbols to let his speed be known, and poetry has none, yet the poem, too, decides its own rate. Shelley's *tempo* in his longer poems is usually very quick, Wordsworth's very generally pretty slow. But how their poetry determines its *tempo* is a problem, and a fundamental one evidently, since in music, too, even if we have no outside indication, any given piece seems to suggest its own rate. The speed that was appropriate to the mood of the composer *tends* to be suggested by the mood of the music. We cannot say anything more definite about the *tempo* of poetry. Perhaps some metres go more quickly than others; perhaps some sequences of sound slip more easily over our lips and through our minds; sad or gloomy poetry comes more slowly than joyous, the mood suggested by the words suggests the pace; difficult thought usually lingers more than easy thought. But there is an indefinable something more subtle than all this. Shelley's thought is often difficult, yet this does not impede his speed. It is evident that he often wrote at a furious pace; his unfinished, or rather never finishing, sentences, his almost muddled maze of imagery and meaning, the way the thought runs on always continuously though not always consecutively, show hasty writing and communicate hasty reading. The effect is got only so; read slowly, large portions of Shelley are not Shelley at all; he loses pitch as much (metaphorically) and becomes as inexplicable as a gramophone record in the same predicament. The reader who cannot read quickly cannot bear Shelley. Wordsworth is a direct contrast; the reader who cannot bear to go leisurely finds him dull. I think everyone would grant this, and yet—why should it be so?

Kinaesthesia.—I propose to discuss the other theory of rhythm from an unsympathetic standpoint—the rightness or wrongness of most ideas depending on how we view them. The Kinaesthetic theory asks itself why rhythm gives us a sense of motion. It answers that when we listen to rhythmic movement, some muscle in our body or some nerve in our ear moves with the motion of the rhythm. We beat time with our foot, or our eyelids twitch, or a muscle in our arm contracts in time with the music, and so on, our body reflecting the rhythm. In fact our passive reception of rhythm is really an active one. Our bodies dance the rhythm and this dance is called

Kinaesthesia.* We need not go into all the experiments to prove, or attempt to prove that this is true. The theory has to be expanded to fit the facts, for it is proved that Kinaesthesia does not always accompany rhythm; to explain exceptions the supporters of this theory say that the memory of previous Kinaesthesia gives us the rhythmic sensation.† Thus each new rhythm we hear arouses Kinaesthesia though familiar rhythms may have no Kinaesthesia.‡ Some go on to explain the pleasure we get, and the subjective mood induced, on similar grounds. Mr. Britan§ says the physiological processes are made more active by quick lively music, which is pleasurable, and retarded by slow *tempo*, which produces a feeling of slowed and hindered vitality. On this reasoning, I suppose we should say that those who dislike solemn movement have naturally slower "physiological processes" than those who feel rather a calming, cooling, rest-giving effect in slow majestic rhythms.

Now it is to me, personally, and possibly to most lovers of music or poetry, utterly abhorrent to explain the experiences of the spirit by referring them to the activities of the body. Moreover all those experiments and conclusions prove nothing. It is not incontrovertible that a sense of rhythm does inevitably mean muscular reaction, but even granting that it does, what then? Even if it were proved, as it is not, that Kinaesthesia always accompanies a feeling of rhythm, this might mean, only that the feeling of rhythm always objectifies itself; it does not prove that the objectification precedes or causes the feeling. That Kinaesthesia was most in evidence in learning a new

* McEwen says (*The Thought in Music*, p. 12-13): "Now the ear is not only the organ of hearing, but in some complex and not very well understood way seems to have much to do with the maintenance of the equilibrium of the body, the sense of space and direction, and even . . . with the co-ordination of bodily movements. The cerebellum, that part of the brain which 'appears to be intended for the direct regulation of voluntary movements by sense impressions' is functionally connected with the organ of hearing. 'The acoustics is precisely the sensory nerve that gives certain objective sense impressions a specific relation to movement; our movements adapt themselves involuntarily, in a corresponding rhythm to rhythmical impressions of sound.' (Quotations from Wundt's *Principles of Physiological Psychology*.)

"So that it does not seem improbable that a series of auditory impressions recurring rhythmically find a response in that part of the bodily organism which regulates movement, and are realised in character and in period by the fact that this response is either an actual physical movement or is accompanied by changes in muscular conditions which stand in consciousness as movements. In other words, the perception of the rate of periodicity in a rhythmic succession, like the perception of pitch, is a realisation of movements induced by sympathetic vibration."

† J. B. Miner, "Motor, Visual and Applied Rhythms," p. 33.

‡ Ruchmuck "The Role of Kinaesthesia in Perception of Rhythm," in *American Journal of Psychology*, Vol. xxiv., p. 359.

§ *The Philosophy of Music*, p. 79.

rhythm* is little more relevant. It shows that objectification helps in learning, just as spelling aloud helps small children, or some older people can memorise more easily by repeating aloud or by writing. If we go to Wundt† to find out how the brain is connected with the body, we discover that there is *one* part of the brain in whose penetralia man has never set up his kinema; we do not know how it works. We are told that the auditory nerves in the brain send off reflexes to the motor muscles; these reflexes cause muscular contractions, or Kinaesthesia. I gather that the point with reflex action lies in its being reflex; the nerve acts on its own, without a signal from the brain; given normal conditions and a sufficient stimulus the reflex action always occurs. If Kinaesthesia were caused by reflex action, it would occur whenever the auditory nerve had a rhythmic impulse, not more in the learning of a new rhythm than after the rhythm were learnt. If we inadvertently plunge a hand into boiling water the reflex recoil happens not only while we learn the new sensation, but occurs if we follow up the experiment with our other hand. Moreover this Kinaesthesia theory postulates that it takes longer for an auditory impression to reach the conscious brain than for a muscular. We must suppose that when the auditory nerve hears a rhythm—we are not told to expect Kinaesthesia with every sound, only with a rhythmic series—it sends off reflexes to the muscles, which send back their message to the brain, to arrive at consciousness simultaneously with the impression of the sounds which were rhythmic. This does make us thick-headed. It is more probable that the auditory nerve began to agitate the motor nerves when the brain felt that the sounds were coming rhythmically, that the mind made the body dance, and not that the dance of the body was mirrored in the mind.

After all these complexities, it seems stupid to suggest that perhaps rhythm gives us a sensation of movement, because as a matter of fact rhythm is movement, movement that gives us a sense of poise or balance. How precisely it achieves this balance I think no one has yet discovered. We can point to the materials that go to make a rhythmic sensation. Time we might define as the progress of consciousness. Though it must always form the basis of rhythm, it is not itself, I think, the determinant of rhythm, being in a sense pas-

* This is probably not always so, as one notices that people who beat time, and who cannot help beating time to a familiar Scotch reel, may not beat to a less familiar rhythm, even if it is one easily grasped like a waltz or a march. Probably the stronger the rhythm the stronger the impulse to objectify it in Kinaesthesia.

† *Principles of Physiological Psychology*, Vol. I., pp. 183-5, of Titchener's translation. I have stated the fact very unscientifically. On p. 167 he says: "It is impossible as things are to put a physiological or psychological interpretation upon many of the structural features of the brain. The functional significance of the most prominent conduction paths, as *e.g.*, the entire intercalary system that runs to the cerebellum is still wrapped in obscurity."

sive, a background. Some changing thing (notes in music, or the beats in drum rhythms, or words in poetry) marks the movement of consciousness, dividing it into units, and playing upon it to create a pattern that need not be symmetrical provided it controls our attention span. The real difficulty lies in discovering the essential point of the pattern, precisely what in it gives the rhythmic balance. We have not enumerated all the rhythmic factors till we can explain why three dactyls please us less than two dactyls and a spondee. Time is the texture on which the crotchet and quaver—noises, shall we call them?—work a pattern, controlling the length of the attention span, and making a design which gives a sense of balance. It is easy enough to see how minuet or waltz rhythms do this. Why a succession of dactyls without the help of another foot can hardly be brought to cadence (for it is at the *caesuras* and cadences that we feel the balanced sensation) is more difficult to understand. When we analyse such complex rhythmic effects as we find in the freer sorts of blank verse the riddle seems insoluble. We can enumerate the materials that make rhythm, and describe the rhythmic effects once made; the subjective result in us we may call a sense of balance; but the heart of the problem remains unanswered.

KATHARINE M. WILSON.

SALINAS : A SIXTEENTH CENTURY COLLECTOR OF FOLK SONGS

THERE was once a blind Spanish organist who was maliciously described as being an organist by birth and blind by profession. That was not the case with Francisco de Salinas. Born at Burgos on the 1st of March, 1518, the son of an official in the Treasury, the poor boy lost his sight at the age of ten, and his father decided that the only career open to him was that of a musician. It was hardly a profession which would have been chosen by a Treasury official of the Emperor Charles V; but the Emperor was devoted to music, and something may already have been heard of Antonio de Cabezon, another blind organist born near Burgos in 1510, who became *organista* and *clavicordista* to both Charles V and Philip II, and is still remembered for his admirable preludes and sets of variations on popular tunes. Practically nothing is known of the life of Cabezon, and no one has yet succeeded in proving or disproving the truth of what, to many of us, is the most interesting part of it—his supposed visit to England. Pedrell, who knew more about Cabezon than anyone else, firmly believed that Cabezon had come to England in 1554, in the suite of Philip II; and he also considered that his playing sowed the seed which ripened in the next generation into the English School of virginalists. He had no evidence to go before a jury; it was a conviction, expressed to me in a letter written soon after his 80th birthday, and born from a close study of the music of Cabezon (which he had himself transcribed and edited from the tablature), and from the works of the English virginalists which he also knew very well.

While Cabezon was preparing to delight Charles V by his virtuosity on the little organs and other keyed instruments which the Emperor loved, Salinas too had been practising diligently on the organ; and having attained a certain proficiency, he began to give music lessons in exchange for lessons in Latin, his pupil in music and teacher in Latin being a girl of about his own age who was destined by her parents to become a nun. "Wherefore" (says Salinas, in the preface to his *Seven Books of Music*), "she became a sojourner in my father's house, and was taught music by me, and she in return taught

me Latin, which perhaps I should never have learnt from any other, because either that never came into my father's head, or because the generality of practical musicians persuaded him that letters would prevent or interrupt my learning of music." When Salinas was proficient in Latin as well as in music, he prevailed on his parents to send him to Salamanca, where, in spite of his blindness, he studied Greek, philosophy and the arts. "The narrowness of my circumstances obliging me to leave that university, I went to the King's Palace, where I was very kindly received by Pedro Sarmiento, Archbishop of Compostela; and as he was afterwards taken into the number of Cardinals, I went with him to Rome."*

"Scarlet" (we read in an English book printed about that time), "Scarlet is no colour to him that sees it not, and emerald is not precious to him that knows it not. But music, God be thanked, is no night-bird, she hath flown through the whole world in the open face and sight of all men. And the sun hath not a larger theatre wherein to display his beams, than music to lay open her sweetness." Salinas might not see the Cardinals in their robes or the rings on their fingers; yet Rome left a deep impression on his mind, an impression not of sights but of sounds. There were "the labouring men that sing to their work . . . the nurse's song and many times the sound of the trumpet on a sudden, bells ringing, a carman's whistle, a boy singing some ballad tune early in the street." Salinas had a musician's memory, and when later in life he came to write a learned book he gave as examples the songs he had heard in the country and in the street. Rome was cosmopolitan. There were the sellers of hot roast chestnuts (with whose street-cry the English singers have lately made us familiar), and snatches of Italian song from passers by:

Ex. 1. ♩ = ♩ (of original) Rome.
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Ca - i cal - di, ca - i cal - di, cal-di ros - ti.

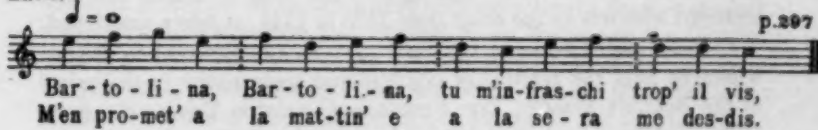
♩ = ♩ p. 355

La vil - la - na non pa - re bel - la . etc.

*Salinas' preface was translated by Hawkins, *History of the Science and Practice of Music*, Bk. ix., ch. 85. The date of his journey to Rome is given by M. Adolphe Coster (*Luis de Leon*, 1921) as 1538.

Men from the north of Italy (Bergamo, for instance), could be heard singing in their own dialect :

Ex: 2.



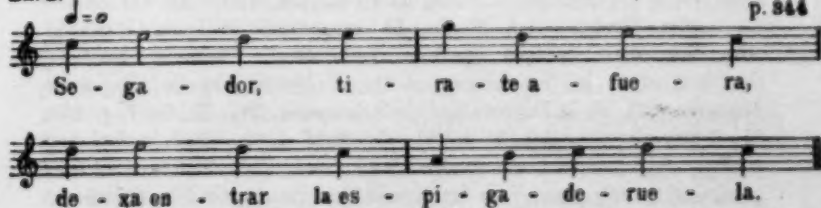
while strangers from the other side of the Alps sang their own music to their own words, and expressed their national idiosyncracies in doing so :

Ex: 3.



Another musical experience was provided by Francisco da Milano, a famous lute-player, improvising variations on the Galliard. "On this tenor," says Salinas, "I heard Francisco da Milano improvise at the Court of Pope Paul III; in his time he was *facile princeps* among lutenists, and I knew him well." (*The Seven Books of Music*, p. 342.) The syncopated rhythm he also remembered to have heard sung by reapers when he was a boy :

Ex: 4.



(The bar-lines are as given by Salinas.)

Ex. 2. Bartolina, Bartolina.

Heap confusion on my head!
Make a promise every morning;
Every night say "No" instead!

Ex. 4. Reaper, hay! Time you were gone now!

My turn next! I've waited so long now!

He speaks with admiration of the music of Orlando Lasso, which, he says, was frequently performed; and he was a friend of the Spanish composer, Bartholomé Escobedo, who was a singer in the pontifical choir, from 1536 to 1541, and again from 1545 to 1554. Morales, however, who was in the choir from 1535 to 1545, is never mentioned.

At some period between 1553 and 1557 Salinas removed to Naples, where he held the position of organist and accompanist in the palace of the Spanish Viceroy, Don Fernando Alvarez de Toledo, the great Duke of Alba, who was at Naples from 1555 to 1558. Contemporary pay-rolls (one of which, dated 1558, is printed in *Documentos . . . de la Casa de Alba*, 1891) show that at that time the vice-regal singers were mainly Spaniards. Their director was Diego Ortiz, who is often credited with the invention of variation, and certainly did much to show its possibilities as a method of composition. Salinas, in spite of his blindness—the pay-roll has been signed for him by someone else—found opportunities for much study, both in Rome and Naples; Cardinals caused Greek MSS. concerned with musical theory to be procured or copied for him. He gained a reputation for learning: and this combined with his skill as an organist, led to his nomination as Abbot of San Pancrazio in Rocca Scalegna, in the kingdom of Naples. His appointment must have been later than 1558, for in the pay-roll he is described simply as "Francisco de Salinas, *horganista*," and the receipt is signed "Por el Señor Franco de Salinas."

He also visited Florence, and played the organ in the church of Santa Maria Novella, being greatly interested to find that it was one of those organs which had separate notes for G \sharp and A \flat , and for D \sharp and E \flat . "The Italians," he says, "have in their organs two *dieses* in every diapason, the one between A, diatonic, and G, chromatic, and another between D, diatonic, and E, chromatic.*"

Twenty-three years after leaving Spain (i.e., in 1561) the Abbot returned to Salamanca. On the 21st January, 1567, he was elected University Professor of Music, in succession to Juan de Oviedo, who had died in the previous December. This, at least, is the date given in the history of the University by Sr. Esperabé, *Historia . . . de la Universidad de Salamanca*, Vol. II, 1917, p. 391. M. Coster gives the date as the 31st January, 1567, which is obviously a slip. Salinas, who was vague about dates, says that he had lived "almost twenty years" in Italy, and that he returned to Salamanca "after an absence of almost thirty years." The professor's duties were to lecture for one hour a day on the theory and practice of the art. He made many friends in the University. The most intimate of them was Luis de Leon, the poet and humanist, who came

* *De Musica Libri septem*, Lib. ii., cap. 19. Hawkins, Book ix., chap 86, has an interesting note on this passage.

frequently to his rooms to hear him play or talk about "speculative" music, and dedicated to him the few short stanzas of his "Ode 'o Salinas. Luis de Leon is now remembered as one of the greatest of Spanish poets; his poems are particularly attractive to English readers, especially those who have been brought up on Milton and the Classics, and it would be worth while for any Englishman to learn to read an easy language like Spanish, for no other reason than to enjoy to the full the profound humour of Cervantes and the lofty Horatian verse of Luis de Leon. He was not a musician, but he was a great lover of music, as may be seen from the account of his life and works lately published by Mr. A. F. G. Bell. He was particularly attracted by music out of doors, at night, and the "Ode to Salinas" shows that his poetic imagination (like Milton's) was seldom stirred more deeply than it was by music. Other friends included scholars and antiquaries, like Pedro Chacon, who wrote a history of the University, and Ambrosio de Morales, who made a great archaeological tour in the north of Spain. This Morales, being a different person from Cristobal Morales, the composer, and not a musician at all, uses the word, "saw," instead of "heard," to describe the performance of music. "I saw him," he says, "both singing and playing on a instrument," and he goes on to tell how Salinas visibly affected the spirits of his hearers by his varied modulations. He was also seen by Vicente Espinel, the man who is credited with the invention of the "Spanish" guitar (i.e., the addition of a fifth string), and who wrote the Spanish story from which so much of "Gil Blas" was afterwards taken—*Marcus de Obregon*. Salinas took his share in University business, and he and Luis de Leon sometimes sat on the same committee together, e.g., in 1582, when the point for decision was whether a certain professor should be allowed to teach from a new Greek grammar which he had written himself.

Another friend was Gaspar de Quiroga, whose portrait was painted by El Greco, and who became Grand Inquisitor in 1572, the year after the arrest of Luis de Leon. Quiroga, though he was favourably disposed towards Luis de Leon, could not get him out of jail by personal influence, and the acquittal was only signed after Quiroga had become Archbishop of Toledo. The Spanish Inquisition will seem, to most English readers (and rightly so) to have been a ghastly nightmare, the inevitable end awaiting every man of intelligence, unless he wrote with his tongue in his cheek. Yet the Inquisition was not originally a Spanish invention. It had existed in France (in the time of Joan of Arc, for instance, and even earlier) long before it was introduced into Spain in 1492. Queen Isabella regarded it as a means of attaining unity in a country geographically and temperamentally disunited; and it was not until the second half of the

sixteenth century, after the Council of Trent had begun to take effect and the Counter-Reformation had set in, that the Inquisition began to be a real danger to all thinking men. One of such men was Salinas' friend, Luis de Leon, who at that time occupied one of the chairs of Theology in the University. He had made a literal translation of the "Song of Songs"; and this (the Inquisitors thought) though all very well in the Latin of the Vulgate, must not be spread abroad in plain Spanish "to scandalize fools and simpletons."^{*}

The case against Luis de Leon rested on other things than his poetry or his translation of the "Song of Songs." Almost everything he had ever said was used as evidence against him. Even the testimony of undergraduates was accepted—men who had dozed through his lectures and then been snubbed for asking the professor stupid questions when the lecture was over. There is no reason for going into all the nonsense which was solemnly brought forward by the prosecution; the curious reader will find it all in Mr. Bell's admirable life of Luis de Leon. The witnesses for the defence concern us more. They numbered some seventy persons, including senior and junior members of the University, monks, nuns, a college porter, a barber, and Francisco de Salinas, the blind professor of music. Salinas did not attend the trial at Valladolid; his evidence was read out in court. He deposed (on the 17th January, 1578) to having known Luis de Leon for at least six years, and admitted that the poet often came to his rooms to hear him talk of the theory of music or discuss with him questions of philosophy, poetry and the arts. In the end, after four years imprisonment while the trial was proceeding, Luis de Leon was acquitted, and returned to Salamanca. He began his first lecture, it is said, with the words: "We were saying yesterday . . ."[†]

^{*} Not even the Inquisition could prevent the "Song of Solomon" from being paraphrased in Spanish verse, and the poems of the Spanish Mystics, such as Juan de la Cruz (who is much in the fashion just now), are often only variations on Solomon's theme—or seem so, at least, to a musician. Spanish scholars and students of Spanish literature are seldom musicians; a point, therefore, may be made here which would be unintelligible in an ordinary literary review. The form in which Luis de Leon wrote his "Ode to Salinas" is one consisting of five-line stanzas called *Liras*. To Garcilasso (a poet who, in his position in life, the manner of his death and the quality of his poetry reminds one of Sir Philip Sidney), the *lira* was a passion and an adventure. To Luis de Leon it was "an intellectual agony" as counterpoint was to Beethoven (see *MUSIC AND LETTERS*, April, 1923, p. 123). To Juan de la Cruz, however, it offered no difficulties and no discipline; his verse is as glib and fluent as the music of Gounod or Massenet.

[†] The official account of the trial has been printed in full by Salvá and Sainz (*Documentos inéditos para la historia de España*, Vols. x. and xi. Madrid, 1847.) The evidence of the University Professor of Music will be found in Vol. xi. pp. 302-3. A theological student who had rooms in the professor's house, gave evidence to the same effect. (See also Fitzmaurice-Kelly, *Luis de Leon*, 1921.)

Salinas never fell into the clutches of the Holy Inquisition. He lectured on music for twenty-one years, and retired in 1587 (Gallardo, *Ensayo*, Vol. IV., col. 409): but he still played the organ on ceremonial occasions until his death, which took place on the 18th January, 1590. He left no compositions, but he published a famous text-book, *De Musica Libri Septem* ("The Seven Books of Music"), which was printed at Salamanca in 1577; with a second edition in 1592. It was summarised in English by Hawkins, in his "History" (Book IX., chapters 85-87). "Salinas," he concludes, "was one of the ablest theorists of modern times. . . . A greater degree of credit is due to (the book) than to almost any other of the kind . . . and that for this reason: the author was a practical musician, that is to say, an organist, as well as a theorist, and throughout his book he manifests a disposition the farthest removed that can be possibly imagined from . . . credulity." "This disposition," he adds, "led him to enquire into and examine very minutely the doctrines of the Greek writers; and the boldness with which he reprimands them does almost persuade us that when he differs from them the truth is on his side." Yet one of the chief points of interest in his "Seven Books" lies in the number of Spanish folk-songs, with others he had heard in Rome and Naples, which he used, not as examples of music but as illustrations of rhythm considered from the standpoint of classical prosody. That Salinas had quoted numbers of folk-songs commonly heard in his day, has been known ever since the time of Dr. Burney, who quoted several of them in his *General History of Music* (Vol. III., pp. 298 ff.). "The most curious parts of these last chapters," he says, "are the little fragments of old Spanish Melody which belong to his specimens of versification. Some of them are very graceful and pleasing, particularly those in triple time, which resemble the Neapolitan measures more than any in present use."

Subsequent authors quoting these examples have been generally less accurate than Dr. Burney; and Pedrell, who studied the tunes given by Salinas from the point of view of Spanish musical folk-lore, and of their relationship to folk-songs still sung in the Peninsula, was inclined (at least, in his *Cancionero*) to make arbitrary alterations in the rhythm as well as in the words. Pedrell's work in this field is, however, invaluable; and as it is available in an accurate form (in the *Sammelbände* of the International Music Society), and in his *Lirica Nacionalizada* (published in Paris), where he prints most of the Spanish tunes quoted by Salinas, there is no need to go over it again here. It is interesting, however, to find that the same tune had sometimes lived in popular memory for hundreds of years before

Salinas wrote; and that some of the most long-lived tunes are also the best. There is *Yo me iba, mi madre*, for instance

Ex: 5. $\text{♩} = \text{♩}$ Castille 16th cent.

Yo me i - ba mi ma - dre a Vi - lla - re - a - le
er - ra - re yo el ca - mi no en fuer - te lu - ga - re.

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which is practically identical with a Catalan pilgrim's song, preserved in a MS. two hundred years earlier, the "Red Book" of Montserrat.

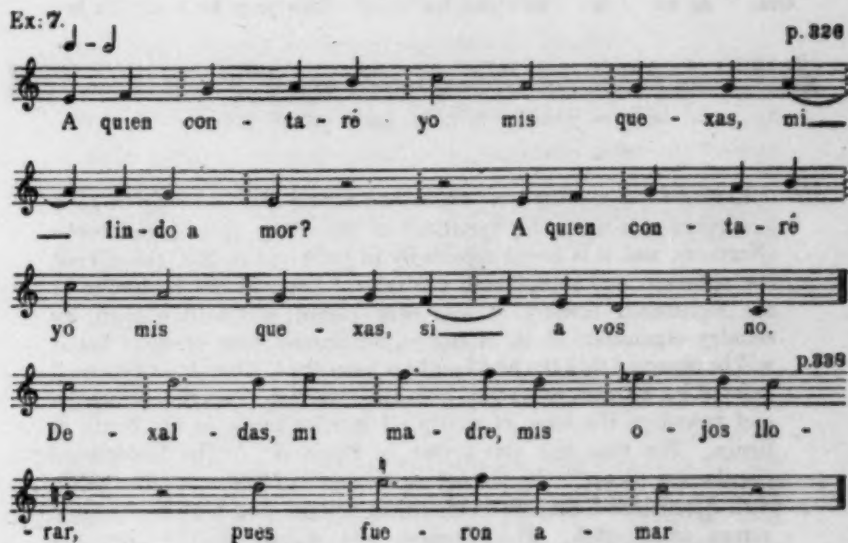
Ex: 6. $\text{♩} = \text{♩}$ Catalonia, 14th cent.

Po - lo - rum Re - gi - na om - ni - um nos
- - tra, Stel - la ma - tu - ti na, de - le
sce - le - ra. An - te par - tum
Vir - go De - o gra - vi - da.

Salinas admits that the words had once been sacred. "This tune," he says, "or one like it, is used in certain Cathedral Churches during the octave of festivals of the Blessed Virgin." The tune as it was sung by fourteenth century pilgrims to Montserrat is printed

Ex. 6. I was going, mother,
To Villareale;
Took a wrong turning, mother,
Where the road was wildest. . .

by P. Suñol in *Analecta Montserratensis* (1917), and by Dr. Ursprung in the *Zeitschrift für Musikwissenschaft* (1921).

Ex. 7. 

A quien con - ta - ré yo mis que - xas, mi -
lin-do a mor? A quien con - ta - ré
yo mis que - xas, si a vos no.
De - xal - das, mi ma - dre, mis o - jos llo -
- rar, pues fue - ron a - mar

Example 7 shows two other types of early Castilian folk-song. The first was already known in Spain in 1511, as it was used as the refrain in a poem by a certain Marquess of Astorga; and in Portugal it was familiar in the time of King John III (1521-1557), as is proved by a set of verses addressed to him by Gil Vicente, the dramatist. The words of the second are included in a Spanish book of "Songs to Sing on Christmas Night," by Francisco de Ocaña, printed at Alcalá in 1603. (The accidentals, except the *E_h*, are as Salinas wrote them.)

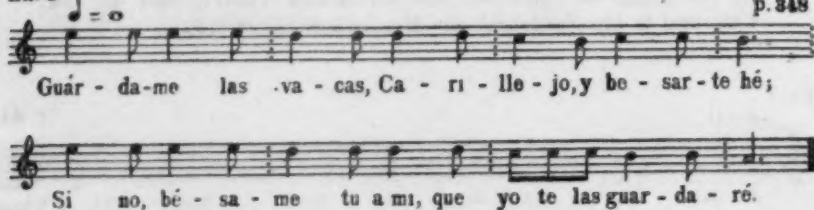
Another tune, "No me digays madre," which Salinas quotes in two forms, is an early version of an old Portuguese dance, the "Folias." In those days it was a noisy, popular performance, and not the "solemn melody" which modern violinists make of it when they play it (under yet another form) in Corelli's variations.

Ex. 7. Who shall hear the complaint I bring you,
My love so true?
Who shall hear the complaint I bring you,
If 'tis not you?

No, no, mother; Leave me! Ill cry out my eyes:
My love was the prize!

Ex: 8

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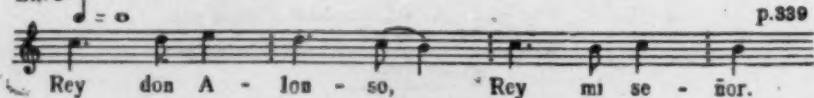
Example 8 is another tune which had a long life. Already in 1538 it appears as a theme for variations in one of the Spanish lute-books (Narvaez), and it is found repeatedly in print and in MS. throughout the sixteenth and seventeenth centuries. Even in the beginning of the eighteenth century it was still played, and written down, by country organists. It is, of course, an obvious tune enough; but it will be observed that the first four bars form the "Phrygian Cadence," beloved by Spanish musicians from the sixteenth century downwards, and nowadays the basis of nearly all popular music in the South of Spain. The tune was also known in England. "The Sheepheard Carillo his Song" is printed in *England's Helicon*, p. 89 (1600), with Spanish and English words to the refrain, and a gloss of several verses in English. The Spanish text differs slightly, but not materially, from that given by Salinas. The English is as follows:

I pre-thee keepe my kine for me
Carillo, wilt thou? Tell.
First let me have a kisse of thee,
And I will keepe them well.

A few pages before this, Salinas quotes a tune (Ex. 9), which has led to much discussion among Hispanic scholars. The best account of it, perhaps, is the one given by a very learned Portuguese lady, the late Carolina Michaelis de Vasconcellos (in the *Revista Lusitana*, Vol. 18); for like many other Spanish songs of the period it was also known in Portugal, and sung in the plays of Gil Vicente. Salinas, however, knows that it is far older than that:

Ex: 9

p. 339



"The song and dance of this," he says, "in frequent use among us now, came originally, I think, from the Moors, for it is still sung to Arabic words":

Calvi vi calvi, calvi aravi

These words have been taken to represent the Arabic:

qalbi bi qalbi, qalbi 'arabi

("Heart, oh my heart, 'tis the heart of a Moor.")

—there being, to most Spaniards, no perceptible difference between the sounds of B and V.

This tune, with its Arabic words, or with curious phonetic reminiscences of them which philologists delight to unravel, or even with entirely new Spanish words:

Rey don Alonso, rey mi señor.

("King Don Alfonso, King and my lord.")

was well known in the Peninsula from the fourteenth century to the seventeenth, from the time of the Arch-priest of Hita, the Spanish counterpart of Chaucer, down to Lope de Vega, the great dramatist. The Arch-priest was well acquainted with the music made in his day, and his poem—or rather his novelesque autobiography, embellished with poems and stories, edifying or otherwise, and known with delightful malice as the "Book of True Love"—is full of references to music, often of a highly technical nature. On this occasion, he speaks of "the rebeck squeaking on its high notes, playing the tune of *Calbi garabi*" (i.e., *qalbi 'arabi*), or, as another reading has it (for the manuscripts of the poem present many textual problems), "the rebeck was squeaking on its high notes, while some played *Cabel el oraby*n (the same tune, *qalbi 'arabi*) on his rota."

Two hundred years later, in 1525, the tune appears in a Spanish play written and performed in Portugal (the "Don Duardos" of Gil Vicente) which describes the chivalrous adventures of an English Prince Edward, at the court of the Greek Emperor of Constantinople. Julian, the gardener of the Princess Florida, is always singing. On one occasion he is found carolling the verses:

*Este es calbi orabi,
es calbi sol fa mi do.*

(This is *qalbi 'arabi*; it's *qalbi*; sol, fa, mi, do!)

The tune is mentioned in another play by Gil Vicente, "The Comedy of Rubena," in a long list of songs which the nurse declares that she can sing. It is found again in "The allegorical Tragi-comedy of Paradise and Hell," printed and probably performed at Burgos, the

birthplace of Salinas in 1539, and in "The Tragi-comedy of Lysander and Roselia," which dates from 1542. It was also known to the author of "Don Quixote." Cervantes, in one of his delightful one-act plays (1615), brings it into the words sung to the general dance with which the piece ends, along with various other songs and dances: Saraband, Canaries, Villano and *Pésame dello*. "Good old King Alfonso (he calls it), glory of antiquity."

El Rey don Alonso el bueno
gloria de la antigüedad.

Lope de Vega also knew it, and mentions it in two plays, in 1618 and 1621.

By this time the Moors had all gone. They had been persecuted by a succession of "violent venerables," ever since Cardinal Ximénez had broken the terms of armistice signed in 1492 on the surrender of Granada to Ferdinand and Isabella; while the Holy Inquisition had done its best to root out a detestable form of heresy, which actually enjoined upon the faithful the duty of washing. The Inquisition, it has been said, preferred to purify by fire rather than by water, and the bonfires of books and priceless Arabic manuscripts with which the Cardinal celebrated his arrival in Granada only led to more tragical and more shameful bonfires, of men and women. Yet several hundred thousand Moors stayed on in Spain, as agricultural labourers—and, therefore, as singers of folk-songs—until the beginning of the seventeenth century. Then (as we read in the second part of "Don Quixote") they were ruthlessly bundled into ships and set down in North Africa, and there were none left in Spain to sing "Heart, oh my heart, 'tis the heart of a Moor." Yet in Morocco to this day there are families (especially in Fez) who still keep the keys of their houses in Spain and remember the songs which once were sung there—but sadly. Spain, after the expulsion of the last remaining Moors, became a saddened country too. The effects of the Counter-Reformation were everywhere; even the author of "Don Quixote" had to mind his "p's and q's," and often wrote (as it has been proved beyond doubt) with his tongue in his cheek. Even "Good old King Alfonso, glory of antiquity" went out of fashion. Gonzalo Correas, who died in 1631, leaving a vast collection of proverbs and sayings behind him, has a phrase: *No lo estimo en el baile . . . del Rey don Alonso*. "It's not even worth the dance of King Alfonso." But by that time, Francisco de Salinas, with Luis de Leon and all his friends, had long been in their coffins, while "The Seven Books of Music" in their vellum cover rested quietly on the library shelf, and the Spanish people went on singing their folk-songs outside.

J. B. TREND.

THE TEXT OF THE SONG-BOOKS OF ROBERT JONES

THE task of editing the five song-books of Robert Jones for practical use involves some baffling problems. If it were just a matter of producing a library edition, with "*apparatus criticus*" for students, there would obviously be no difficulty in presenting the original text as it stands with a literal transcription of the lute tablature into ordinary staff notation. But in many of Jones's songs the text printed in the original editions (and no other source is known) is so cacophonous that it is impossible to regard it as an accurate representation of the composer's work; consequently a modern edition reproducing the text without emendation would be of little practical use to singers and several good songs would be entirely neglected.

What then is the proper course for an editor to pursue? It has been stated that "if when we are presented with a plain and accurate text of some old music by an acknowledged master we find that it offends our ears, we may be very sure that it is our ears that are at fault and not the master." That in a general way may be true. But should an editor present a plain and accurate transcription of an original text which is itself faulty? It is his business to determine in every detail how nearly the available text represents the exact work of the composer. To do this will require special knowledge as well as careful discrimination. Errors have in the first place to be detected, and then the most likely emendation must be sought out. It goes without saying that the details of every alteration of the original text should be precisely stated either in a foot-note or in a schedule in the preface. To work on these lines is not to "tamper with a printed score."

After very careful and detailed consideration of the subject the present writer finds himself forced to the conclusion that there are a very large number of errors in the original printed editions of Jones's songs, more especially in his two last books "*A Muscally Dreame*" and "*The Muses Gardin for Delights*." In this matter Jones's song-books are in marked contrast with those of the other English lutenists. For instance, there are amazingly few errors in the song-books of Dowland and Campian. But after making due allowance for the hypothesis that Jones was experimenting with new and original effects, it cannot be supposed that the following passages, literally

transcribed from the original text, represent his considered intention :—

Ex. 1. From "What if I sped."

Voice

Lute

Ex. 2. From "At her fair hands"

Ex. 3. From "Now what is love"

Ex. 4. From "Now what is love"

There are a large number of similar passages in "A Musically Dreame" and "The Muses Gardin."

Occasional examples of simultaneous clashes between the major and minor thirds of the same chord are to be found in the works of some of the madrigal writers; these can almost invariably be explained as having been designed with a special purpose in reference to the words. Thus Weelkes wrote :—

Ex. 5. From "Cease sorrows now"



Ex. 6. From "O care thou wilt despatch me"



And Wilbye has a similar device for an obvious purpose in setting to music the words "my voice is hoarse with shrieking."

Ex. 7. From "My throat is sore"



These clashes or false relations, call them what you will, are entirely different in character from those found in the song-books of Jones, where they occur without any obvious reason, the words offering no suggestion for violence of harmonic effect.

The clashes in Jones's books also differ fundamentally from those which are found frequently in the works of the great Tudor Church musicians, such as Tallis, Whyte and Byrd. Several instances of this particular harmonic peculiarity are also to be found in Byrd's three published volumes of English works, and Kirbye was another madrigalist to use this device. And in the case of Byrd and Kirbye the explanation comes from a horizontal view of the counterpoint rather than a perpendicular view of the harmony, whereas in reference to Jones's clashes or false relations there is frequently no horizontal view to be seen. No more beautiful example could be cited than that at the close of Byrd's lullaby carol:—

Ex. 8. Lullaby carol.



Byrd, knowing that some of the harmonic features in his work would be new to his hearers, and that they might reject them as printer's errors, thought it necessary to issue a warning that he had written them deliberately and that the printer had produced an accurate version of his text. But it does not follow logically that because Byrd gave a guarantee of this kind the song-books of Jones are also necessarily to be regarded as accurate. On the other hand, Jones stated in the prefatory addresses in "A Muscicall Dreame" that his songs "breathed harmonious whisperings" and that they would "not give any distaste to the ears or dislike to the mind either in their words or in their severall sounds." If he were about to issue two sets of songs with such startling dissonances as those in the printed text, it seems incredible that he could have prefaced them with such statements.

Apart from clashes there are an enormous number of errors in the tablature in these books. In "A Muscicall Dreame" there are apparently over 80 such errors; in many instances the correct text is supplied by the alternative voice parts when such exist; and the frequent errors of printing notes, or even whole chords, on the wrong strings are easily detected. A good illustration of an error of this character is to be seen in the Example 3, printed above, where the notes A and G are obviously a fourth too low. But there are also a few passages in which the tablature is at variance with the alternative voice parts: thus, in "Grief of my best love's absenting" the tablature opens with the chord of G minor, but the tenor voice-part has B \sharp . A similar discrepancy occurs later in this same song. Again in "If in this flesh" at the words "whilst all heaven's vault" the tablature has the chord of B \flat major where the alternative voice-parts have G minor.

Enough has been said to support the contention that the song-books of Jones, and more particularly the last two, were very carelessly produced. Little is known as to the practice prevailing at that date in such matters, although it is certain that the printers of the music books often acted very independently on their own initiative—witness Bateson's "First Book of Madrigals" and "The Triumphs of Oriana"—but it seems improbable that Jones could have seen some of his work in the proof stages. The text must be corrupt. So fine a song-writer could not have tolerated such discordant sounds. So good a musician as he proved himself to be by his book of madrigals, even though he was scarcely in the second rank of English madrigalists, could not have written such impossible chords. If, on the other hand, these dissonances are to be retained and forced upon singers as being the composer's work, many of the songs will inevitably and reasonably be laid aside. Yet they are far too good to be left unsung. What then should an editor do? Clearly it is his business carefully

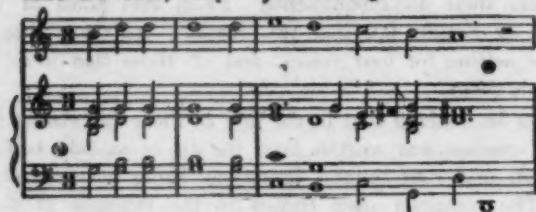
and discreetly to emend the text, duly noting in detail every alteration which he decides to make.

Before discussing the text of Jones's songs in detail it is necessary to consider the methods upon which the English lutenists were wont to construct their accompaniments. From this point of view the "Ayres," or Songs, fall into two classes: (1) those that had an alternative setting for four voices; and (2) those that were designed only as solo songs.

It cannot be doubted that in the first of these two classes the four-part vocal version was written first, the air or melody being simply harmonised, and contrapuntal imitations being very sparsely introduced. The composer then turned to the business of writing an instrumental accompaniment. Strangely enough the idea of playing an accompaniment on a keyed instrument such as the virginal was practically unknown at this date. One form of accompaniment was to play the voice-parts on viols, and it seems to have been a common practice in such cases, at the close of the sixteenth century, to duplicate the solo voice-part with a viol, and, moreover, to place the singing-part in the second rather than the highest position; thus one of the viols would for the most part play above the melody. Byrd's "My sweet little darling" is a good example of this. But where the vocal version of an "Ayre" was to be arranged for the lute the composer was confronted with the fact that it was not possible to play the whole of the four parts on that instrument, indeed it was often impossible to play as many as three with any degree of completeness. The lute had, therefore, to compromise and do its best, frankly admitting incompleteness. Yet owing to the peculiar qualities of tone and other characteristic features of the lute the accompaniments to these songs sound quite adequate in spite of occasional incompleteness. How then did the composer set about his task of writing the lute part? In the first place he contrived to represent the bass part in its entirety, so that the lute alone might serve as the accompanying instrument when a bass viol was not available to support and supplement it. His further aim was to get in as much as possible of the alto and tenor parts; and in this matter the skill of these song-writers varied very much. In this detail, as in so many others, Dowland showed himself supreme among the English lutenists. He seldom indulged in padding, or yielded to the temptation of a lutenist to sweep whole chords across the strings or to add the higher notes of a chord regardless of the melodic outline of the inner voice-parts. And Dowland not infrequently contrived to duplicate phrases of the melody an octave lower than the voice in the tenor register, thus giving great fullness to his accompaniment.

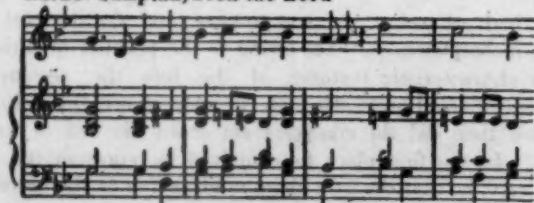
The following example is from Dowland's "Sleep, wayward thoughts."

Ex. 9. Dowland, "Sleep, wayward thoughts"



Snatches of the melody are so often to be found in Dowland's accompaniments that it would seem that he worked expressly on the plan of including it in the tenor position whenever he could; nor did he appear to show the least hesitation about doubling the major third when it was present in the solo part. Examples of duplicating the melody are also found in Campian's work; sometimes, as in the following example from "Seek the Lord," he added no more than two parts to the melody.

Ex. 10. Campian, "Seek the Lord"

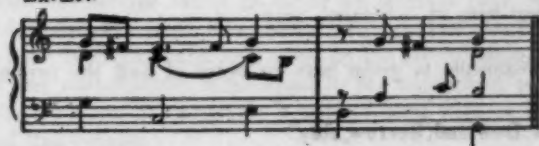


The lack of sustaining power in the lute led to a special method of dealing with suspensions; this amounted almost to a formula. The following are typical examples:—

Ex. 11.



Ex. 12.



Ex. 13.



Such passages are characteristic and effective when played on a lute, plucked as it is with the fingers, but they are not so well suited to a keyed instrument, whether the virginals of the composer's day or the modern pianoforte, and they lend support to the opinion that certain small modifications may be desirable when the pianoforte is substituted for the lute in modern conditions to provide the accompaniment to these songs. In this connection it may be added that some of the full sweeping chords of the lute are often unsuited to the pianoforte and may reasonably be simplified; in fact, the lute-part calls for simplification almost more than amplification when the music is played on the pianoforte. And it must be remembered that the lute was not a direct lineal ancestor of the pianoforte in the sense that the virginals and the harpsichord were, consequently it is not quite accurate to suppose that music written for the lute stands in the same relationship to the pianoforte as that which was written for the harpsichord does. Yet, when this reservation has been made, it is astonishing how well most of the lute accompaniments as they stand do serve modern requirements on a pianoforte.

Passing now to the second class of song, namely, those designed by the composer as solo songs without any alternative arrangement. There are many examples which suggest that a four-part vocal arrangement here also formed the framework for the lute accompaniment. But in other instances the plan seems to have been to write a bass to the melody and upon that bass to build an independent lute part. It was in doing this that Dowland again exhibited his outstanding greatness; it was here also that Jones so conspicuously failed in many of the songs in "The Muses Gardin for Delights." The first three songs in Dowland's second book are of much historical interest quite apart from their entrancing beauty. In one stroke, with a flash of genius, he seems to have created an entirely new art-form; the German Lied was anticipated and the art-song established in its full

maturity. To illustrate this point it will be sufficient to quote the concluding bars of "Sorrow, stay":—

[This example is given here in notes of half the original value.]

Ex. 14. Dowland, "Sorrow, stay."



Danyel was another composer who often reached a high level in devising accompaniments of this nature for his solo songs; but Campian and Rosseter wrote for the lute in such a manner as to suggest that they had simple four-part vocal arrangements to build on even when no such alternative was printed.

We may now turn to the consideration of Jones's five song-books, with special reference to the accuracy of the text and the style of his accompaniments. It is noteworthy that the number of errors grows greater as we pass from book to book. The number is not abnormally large in the first book, and there are comparatively few clashes such as those already described. Such clashes as those in No. 11, bar 5, and No. 20, bar 20, must either be printer's errors or are due to careless alteration of the composer's original text, either by the composer himself or by a proof reader or the printer.

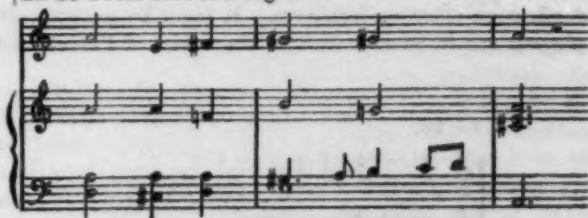
The numbers of the bars given here are those of the present writer's complete edition of Jones's songs.

There is a rather longer list of misprints in the tablature of the second book, and among the peculiar dissonances those in No. 18, bar 42, and No. 20, bar 9, may be mentioned. Two examples of error have been already quoted from this book (Ex. 3 and 4). In the first

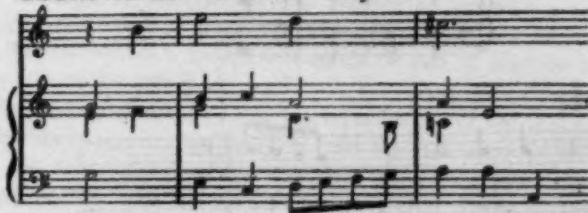
of these two notes are a fourth too low, a common and typical tablature error, the strings being tuned at an interval of a fourth: but in this instance the error has passed through two stages: *h* and *f* seem to have been originally misplaced on the second string instead of the first and subsequently transferred to the equivalent pitch on the first string as *c* and *a*. Example 4 is fully dealt with in the writer's edition of this volume.

In the "Ultimum Vale," or third book, there is a slightly larger list of obvious tablature errors; and as examples of impossible clashes those in Nos. 5 and 19 of this book have already been quoted as Examples 1 and 2. A good instance of the careless work in producing these books is found in No. 18, bar 4, where the tablature gives *F♯* for the final quaver, but in repeating the passage in *extenso*, *F* is given where everything else is identical. The fourth book, entitled "A Muscally Dreame," is easily the most carelessly produced book in the whole series, and the list of undoubted errors is enormous. The large majority of these consist in the misplacing of the tablature letters, but there are rather more of the extraordinary clashes than in the first three books. Two examples may be quoted as showing that these dissonances must be erroneous and do not represent the composer's intention:—

Ex. 15. From "And is it night"



Ex. 16. From "How should I show my love"

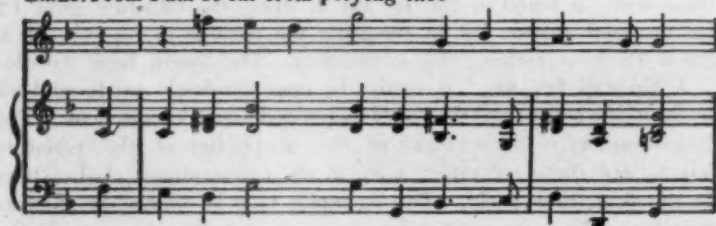


Further evidence of the carelessness shown in producing this book is offered by the underlaying of the Italian words of the last two songs. The original intention of the composer is fairly obvious, but he could

not possibly have approved of the position in which the words stand in relation to the notes, and it would seem that they were placed where they are by a compositor who was wholly ignorant of their meaning.

There is again a very large list of tablature errors in "The Muses Gardin for Delights," and several more of the extraordinary clashes of major and minor chords such as have been already described. And there are other difficulties arising out of the text of this book which are particularly baffling to a modern editor. It can hardly be contended that the following phrase is what Jones wrote :—

Ex.17. From "I am so far from pitying thee"



The alternation of major and minor chords, as in the following example, is frequently to be found in Jones's work, and there is no reason to dispute the text in such passages, even though it may have an unpleasant effect on some modern ears. It must be remembered that similar phrases are to be met with in the works of Purcell and Blow :—

Ex.18.



Ex.19.

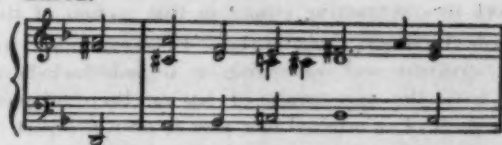


But the following progressions must strike harshly on most modern ears :—

Ex. 20



Ex. 21.



As regards some of the peculiar harmonies and progressions in "The Muses Gardin" more will be said in discussing the style of the accompaniments, but before leaving this subject it may be asked how some of these errors, if they be errors, found their way into the text. Such a question cannot be answered categorically. It has already been suggested that alterations, such as the insertion or excision of accidentals, were made either by the composer, or by a copyist, or the printer, without the exercise of due care to see that the voice-part and the tablature were in agreement. Oversights of this nature could more easily have passed when dealing with tablature rather than ordinary notation. It is a common experience of those who have scored much sixteenth century music from the available manuscript part-books to find that accidentals were not infrequently inserted or deleted in the single part-books without reference to the score as a whole, and that inconsistencies thus arise which call for emendations of the text on the part of editors who are seeking to recover the true text of the composer. If this be the true explanation of the discrepancies in the lute-songs, it can at least be matched in the case of the part-books.

It remains to consider the accompaniments of Jones's songs, more particularly in reference to style. Of the 105 songs in his five books 52 are solo songs without any four-part vocal alternative, 14 are duets and 39 have the part-song alternative. Books II. and V. consist entirely of solo songs; Book I. entirely of songs with the four-voice alternative, and Books III. and IV. include both types and also duets. As already stated, the lute accompaniment of those songs, which were arranged both ways, was an adaptation, in a general way,

of the three lower voice parts. In this detail Jones followed the conventional practice of his time, but his accompaniments to this class of song vary very much both in style and interest. Comparing his first book with the ten songs of the same class in "A Muscalle Dreame," it will be seen at a glance how much more concise in phrasing are the accompaniments in the first and third books than the later compositions and how much greater is the melodic interest of the inner part-writing; yet in "A Muscalle Dreame" some of the accompaniments based upon the original voice-parts are excellent, notably Nos. 16-18, and it is difficult to believe that the same hand was at work in constructing others in this section of the book.

As regards the duets, those in the "Ultimum Vale" are excellent, concise in structure and interesting as regards melodic outline; the lute-parts have the appearance of having been adapted from the lower voice-parts of an original four-part or even five-part vocal version of these works. The lute-parts of the eight duets in "A Muscalle Dreame" vary interest. In Nos. 1, 6, 7 and 8 the second voice-part is largely duplicated on the lute at the same pitch, and the accompaniments are thinner than those in Book III. No. 6, for example, may very likely have been designed originally for the two voices with bass viol accompaniment only.

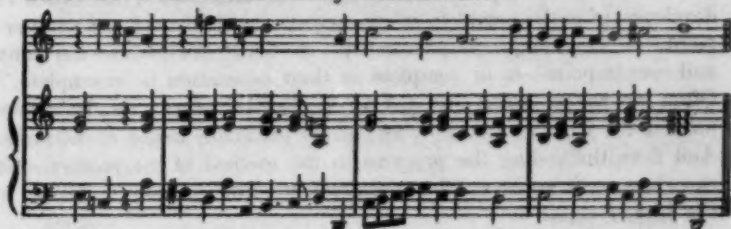
The accompaniments of the solo-songs in "The Muses Gardin" differ greatly from those of the earlier books. In his second book Jones was evidently following the convention in constructing his lute-parts from a four-part vocal version which he did not publish. For the most part they follow the structure of the poems line by line just as did those of Campian, Rosseter and Ford. They are quite adequate and satisfactory and some are of exceptional excellence. Very similar in style and structure are the seven solo-songs in Book III. In this respect, too, the three solo-songs at the end of Book IV. stand out in contrast to some of the less satisfactory features of that book, and No. 19, "In Sherwood lived stout Robin Hood," is a first-rate song from all points of view.

"The Muses Gardin for Delights" offers a remarkable contrast to Jones's other work as regards the lute accompaniments. In most of the songs the lute-part seems to have been constructed with scarcely any idea of melodic outline in the inner parts; and as regards structure, the rhythmic figures of the bassus part seem almost slavishly followed in the upper parts by the mere adding of simple chords, the common chord in root position for choice, and not infrequently, as it would seem, the wrong one. Can this lute-part be the work of Jones himself? The melodies of most of these songs are superb and the bassus part is quite worthy of them; that these are the work of Jones cannot for an instant be doubted, they represent

him at his best. It is possible that originally he intended them to be published with the ayre and the bassus only, just as Corkine did with some of his songs in his second book. If the lute-part was added as an after-thought, possibly at the request of the printer, it would seem that it must have been done by some other hand, and in that case very probably by some hack who was an indifferent lutenist and poor musician.

The following pieces of feeble padding will suffice to support the suggestion that an incompetent hack was at work on the lute-part rather than a composer of the calibre of Jones :—

Ex.22. From "The sea hath many thousand sands"



Ex.23. From "The fountains smoke"



Example 23 shows how the arranger of this lute-part would even write a chord on a passing note in the bass, and an even better example of this is shown at the last quaver of the long bar of Ex. 17. The book is full of passages of this character and, as has been pointed out already in this article, there are also a large number of undoubted misprints in the tablature which, if uncorrected, make the songs intolerable in performance. These songs may very well be performed with the bass part alone played on a violoncello; this, indeed, was one of the methods expressly indicated by the composer. And a very good case can be made for discreetly rewriting the lute-part; for otherwise what is undoubtedly beautiful work of Robert Jones must inevitably be neglected, for the reason that his accompaniments are almost certainly misrepresented in the original edition.

E. H. FELLOWES.

ARNOLD SCHÖNBERG—II

In the July number we ended with a quotation in which the composer stressed the importance of the continuous development of the art of music.

In this development there lies no weakness, no insincerity, neither is there lack of harmonic manipulation. It is like a continual, importunate impulse which imposes itself on us and carries us onward. One of the necessary conditions for such unlimited possibilities of development is the complete interpenetration of harmony and counterpoint. "The reciprocal penetration of both disciplines—harmony and counterpoint—is as complete as their separation is incomplete." Often we are as much arrested by a resulting clarity in the movement of the parts as we are by an equally justifiable fusion of intervals. And notwithstanding the progress in the method of composition and the change of manner, this development still remains a fusion in the higher sense.

Take, for example, the first string quartet, Op. 7 in D minor. A preliminary glance at the score will show the independence of the four instruments. When we hear it played we are reminded involuntarily of the classic part writing of Bach's and Beethoven's masterpieces where the parts so palpably make up the whole. But these parts constitute, as an unavoidable result of good part writing, an extremely beautiful inter-weaving of harmonies in a rich and prolific D minor. The formal rules of counterpoint are here taken into account, but with an individual use of more distant (according to older theory, less consonant) intervals. These, arising out of the development, are able to exist because of the extended range of possibilities. As one illustration, from among many, let us now take the opening of this quartet. We notice a forceful, variable, but at the same time even and logical, melody in the bass which has a sudden and beautiful harmonic extension of upward-moving fourths at the end.



Then place above this energetic specimen the melody of the first violin, one of quite a different character, strong and equally daring.

Ex: 5



Add to these two the very sensitive viola part which fits between the above melodies, full of movement, of a like impressive individuality.

Ex: 6.



One will easily notice the independent significance of the parts and how well they are written with a view to the special character of each instrument. But taking them as one single entity done in one sweep, we must admire the certainty with which the composer has been true to his idea and yet made a harmonious whole of only three parts; for the second violin only enters towards the middle and proceeds practically in octaves with the viola.

Now that we have had an example of the energetic exposition of a movement, let us take one which shows a broader, more pathetic mobility, from a later quartet, that which has the soprano solo. It is precisely in quartet writing that so much concentration and assurance is demanded.

Ex. 7.

Ich lö - se mich in tö - nen, krei -

- send, we - bend un - grün - di - gen

danks und un - be - nam - ten lo - bes dem gro - ssen a - tem

wünsch - los mich er - go - bend

Here, again, we see the master-hand at work. But, as we have said in our first article, there is little to be gained from a detailed explanation of these things. The sequence of these harmonies is inevitable, but to demonstrate this a long, speculative article would be necessary. In the rhythm and the development of these broad melodies there is nothing amiss; but to make this point of view acceptable we should have to deal at some length with nature of tune and time, of duration and relative proportion, the inter-action of harmony and melody, and so forth. But indications such as these of assurance, sincerity and faultlessness are to be seen here; it is clear to all who have musical insight that we have before us a natural development, a convolution of ideas and motives.

Such first-hand tokens may be noticed in the very first bars which Schönberg ever wrote. His first song, "Dank," dedicated to his master, Zemlinsky—too free, perhaps, for the old-fashioned, too orthodox for modernists—shows this original style; the first couple of bars reveals ease, abandonment and richly-fashioned development.

Ex. 8.

Gro - ßes
breit.
steigernd.

hast Du mir ge - geben: ich dan - ke Dir.
p rit. im Zeitmass

We have purposely taken examples from Schönberg's earlier work. Even then we can see indications of the trend of his later work. Everything that is fresh and that has a strong motive behind it is always the beginning of advancing development. It is the same with the use of new dissonances, new chords, new relationships.

In the last example, where the melody seems to be, at the beginning, in a blameless D major, we diverge to F sharp. Then, in Ex. 8, we start again with the triad of F major, to come later, through the seventh degree of the scale and the chord of the seventh with the major third, to the dominant of D. After that there comes D, then E sharp, then again D (introduced again as the sixth of the scale) then an inconclusive chord of the sixth in G which leads, afterwards, to B flat major, to A minor, to D minor! What a mass of harmony in a seemingly unimportant phrase!

The second example, also, is very instructive in its way, being already in a pronounced state of "floating tonality" as Schönberg calls it. The melodies, also, are more modern in feeling, with intervals more diminished and augmented, with more frequent changes in chromatic signs. There is a more direct alteration of harmonies, no one key being implied, often for longer than half a bar. Let us consider the following three bars of Ex. 8:—



In the rich contents of differing harmonies and in the natural melodic line there can be seen a freshness and novelty which are striking in the possibilities they hold. The bass proceeds along an accustomed scale and the inner parts go forward regularly. The soprano alone has a somewhat unusual melodic line. But if we have accustomed ourselves to a diminished third, if a diminished octave no longer frightens us (an augmented seventh and more especially in its inversion as minor second is in no way strange), we shall find that this soprano part, also, is extremely acceptable. When well sung, when all the parts are well proportioned, this will sound very delightful. The unfettered inter-weaving and flow of sounds produces this free sequence of harmonies. This kind of harmonic variety brings with it new harmonies. The greater the variety in the music, the greater freedom there is in the use of dis-

sonances. Such freedom, such a gain in dissonances and chords, these things are not to be numbered and systematised. Freedom is the revolt against constraint. Each dissonance comes into being by reason of a certain motive force. But these motives are in no way unalterable rules. Should we happen to reach a reasonable analysis thereof, so much the better.

Schönberg is becoming more and more the possessor of this kind of freedom in his compositions. In whatever art form his work may be cast, every chord is always the natural result of the movement of parts. This movement of parts is always the result of a motive, a rhythm, a dynamic cause or whatever other there may be, which will bring the composer to write just that one new chord of certain intervals and proportions. It is always possible to find out his meaning from his work and to follow the development of his thought. And account must ever be taken of his constant sincerity, as well as of the fact that we see no signs of faulty procedure in his work.

We will put an end to these few remarks, leaving the question of the later works and the manner of their development. It were impossible, in this short notice, to do justice to the analysis of even a few details. For that it would be necessary to view all aspects of a given case and to follow the master through all the wide-spread fruitfulness of his achievement. But, apart from these considerations, this procedure would probably be found to be unconvincing for sceptics and insufficient for the expert. It would, of course, be eminently worth while to follow Schönberg through his later compositions, from the Chamber Symphony and the *Gurre-Lieder* to the two great dramas, "*Erwartung*" and "*Die glückliche Hand*," to "*Pierrot Lunaire*," the songs, the pianoforte pieces and the orchestral compositions. And then there is his consummate mastery of instrumentation. In that, at any rate, he rises above his contemporaries with the greatness of genius. Above all, it would be a worthy undertaking—in the case of this man who, both in his compositions and in his own personality, is so often misapprehended, set aside, made mock of, scorned—to show up all those time-serving critics, with their mistakes and errors, who, through lack of comprehension and sympathy, mislead the public. But it is not my wish to write on the defensive. In the works themselves lies their greatest strength. I feel that the time is not yet for a deeper analysis. The creator of these works would be the first to agree with this argument. He has always trusted very much to his instinct and has had the courage to do so. And we who endeavour to trace beauty or its development, can feel it instinctively, rather than embrace it in a logical system. We sympathetically sense the significance of these harmonies. I have tried to call attention to a few general

indications of complete mastery. But it is for each of us to follow up this question and to observe how that all that is new is but relative, how logical is the train of thought which leads to these changes, and how beautiful is this development in our beloved art.

In the history of music a definite independent development can be traced. Composers widen the scope of their art both by their endeavour and by their actual works, and these composers are themselves a part of the great general development. This general development of music is, again, a section of the general progress of mankind, of the sensibilities and of human understanding. Art—and music, the art of “emotional motion,” in particular—is never static. Its quintessence is novelty, a freshness which must be attained if the art is to retain its vitality. In the history of art it will be found that this development does not always progress in a direct line, but deviates, with occasional periods of degeneracy and decline. Yet fresh means of expression are always being brought within our reach.

With this there goes a tendency on the part of both composers and hearers to balance basic principles that are opposed one to the other, to make peace once more with the old. We are not satisfied when we have made the new sensation our own, we want to reconcile it with the past, to reconcile, as well, those unequal expectations that we indulge in of what is beautiful; we are for ever defeating reaction. We want to see the causes of these unavoidable changes; we wish to become conscious of their development, of the alteration of things.

And so it is in music with regard to development and ascendancy of melody, the harmonic imitation, consonant and dissonant discrepancies, contrapuntal vagaries. In the present stage of development in music we are doing away with many important things at once. For instance, the sway of a fixed fundamental, on which all other intervals are founded (but which, on the other hand, is equally dependent on those other intervals), is an idea too limited for our modern taste as regards movement. We set dissonances aside, or rather, we include them. The idea of dissonance is merely a relative one. Dissonances are no longer forbidden by the old reason of a conditional or privileged use of other notes. They take their place—perhaps at first in a revolutionary manner—but they gain their right for existence in art.

We include, too, other rules with regard to melody. The old rules may serve to support a historic tradition. But they become tedious and leave room for no variety.

The large development that we are witnessing in these great times is being furthered by all extraneous circumstances. It is as though

everything contributed to enforce a change. The loosening of ancient bonds which since long were considered to be firmly and deeply rooted, opens out a new world to the art of music. Only gradually and after many disagreeable shocks will the beauty which is implicit in this new movement become patent, and the true greatness of the leaders who, in the face of use and wont, guided the movement, be recognised of all. Schönberg has been one of the strongest and one of the first of these.

And he is so still, strong and original, a master, and most probably a genius, a fact which time alone can show us for certain. Genius is the giftedness (*das Talent*) which provides the rules for art! But—we must be animated with a fellow feeling, must receive this art and accept the rules that are laid down for us.

R. CORT VAN DER LINDEN,

From the Dutch, by Scott Goddard.

MEDTNER AND THE MUSIC OF OUR TIME

As we review the different historic epochs of the past, each of them undeniably stands out imbued with certain salient outward characteristics. The age of Louis XIV suggests one type of society, taste, and behaviour, the age of Rousseau and the French Revolution another. That this specific mentality of the epoch has found a reflection in contemporary art, music in particular, is also no new discovery. We need only think of the "tragédie lyrique" of J. B. Lully as a reflection in art of the "grand siècle," or of the operas of Grétry as the most faithful mirror of the nature gospel of Rousseau and the subsequent upheaval. Nor is our own epoch an exception, and some future historian will mark its peculiar traits: impassivity and callousness—the result of the war—reversion to barbaric habits, craze for the mechanical importations of the New World. When discussing its artistic ideals, he (the historian) will note with astonishment their chaotic nature, a delight in sheer negation, a ruthless attitude towards past achievements (common to all strongly pronounced epochs), and the lack of a constructive philosophy. The rôle of Lully and Grétry will have devolved upon a Stravinsky, in whose music all the above traits of our epoch find a brilliant expression: the cold-blooded sacrifice of a whole harmonic system to a type of primitive counterpoint and battering rhythms, and the demand that his music be played "senza espressione." These and similar artists who have been most happy in grasping the aspirations of their contemporaries and reproducing them in their art, have been rewarded by a large share of popular success. Lully, Grétry, and Stravinsky have all become the men of the moment, leaders of fashionable circles, and powerful stimulants in the formation of public opinion on art. But by their side there have always lived those artists to whom the vain bustle of life was not indispensable, who loathed fashion in all its manifestations, and pursued their own ideals in secrecy and silence. Soon after Lully died, Bach appeared out of the depths of a ruined country, and piled up in his Leipzig study such treasures for all time and ages as make Lully pale away into comparative insignificance. Grétry's contemporaries were Haydn and Mozart, and though the latter was schooled in all the fashionable artifices, he forgot them every time he loosened the mysterious reins of his genius. What was the result? Leaders of public opinion in artistic matters rated Bach—the composer—far below Telemann and Hasse: Mozart's sym-

phonies were gaped at in Salzburg and his "Entführung" elicited nothing but the perplexed verdict of the Emperor, otherwise a fine connoisseur of music. Our epoch too, in spite of its lack of constructive values in art, numbers its "aloof" minds, not unworthy descendants of Bach and Mozart. Prominent among them is Medtner (born in Moscow, 1879), doubtlessly a composer who, so far from trying to make his art a faithful mirror of contemporary psychology, has opposed to temporary and modish symptoms all the weight of a constructive philosophy of art shared by great minds of the past (Goethe, Wagner). This alone was enough to blind his fashionable critics. And amidst cries of "academic," "unmodern," "bent on declaring his love in the language of the First Empire," they have let Medtner's unquestionable, and in a certain sense, even pronounced "modernity" and novelty escape them altogether. To correct this curious misapprehension is the chief object of the ensuing lines.

Let it be said at once that the novelty of the idiom of a great creator is anyhow immaterial: so long as he has to express big emotions any legitimate means of his particular art is sufficient. In practice, however, it will be found that the expression of big emotions goes hand in hand with a steady advance on the idiom that a creator has absorbed in his youth from his predecessors. This is just what happened in the case of Medtner. At the time of his entry into the world as a composer (in the early years of the twentieth century), he had grafted firmly upon the idiom of Schumann, Brahms, and Tchaikovsky. It never occurred to him to exploit the exotic world of Debussy and the latter's ultra-sensitive and refined compatriots. The whole French conception, if he knew of it at all at the time, must have merely mystified him. Scriabin, on the other hand, was a vital influence, so long as he remained on this side his specific regions of ecstasy and mystery, and many a harmonic formation of Scriabin's, of the "Divine Poem" and fourth sonata stage, found its way into the consciousness of the young Medtner. But when it came to expressing his own big emotions in the most direct and effective manner, Medtner saw that the means left to him by his great predecessors were not altogether satisfactory. They could be logically developed until they should reach the exact degree of complexity and elaboration of detail necessary to a twentieth century creator. Upon this Medtner consequently proceeded to attack the element that lay nearest his heart: the element of form. I shall come to speak later of the treatment the bigger forms, such as the sonata, have had at Medtner's hands (which alone ought to insure him a prominent position among the legates of the Viennese masters): in this place I should like to comprehend in the word "form" every structural attribute, down to the passing cadence and key-relationship.

It is impossible to look at any of Medtner's mature works without being struck by the perfection of his phrases and periods, their inevitable symmetry and balance, that are in themselves a source of the keenest enjoyment to the listener. Far back in the eighteenth century this symmetry was one of the requirements *sine quâ non* of all music, but since then the devouring interest in new harmonic and rhythmic formations has shifted it into the background. Only late in the nineteenth century were some efforts made to offset this undue neglect (Brahms). And in Medtner we find a complete revival of this delight in structure as such. Unlike Brahms he will not sacrifice the natural flow of his periods to a halting reflection: the lilt of his music is overbearing and sweeps all before it. The greatest intensity of movement appears towards the end, in his codas, that are a further evolution of the classic coda, yet not without a quaint admixture of Scriabin's vertiginous dance. In the matter of cadence Medtner has established a process that again shows his fine sense of structural values: all through the piece he will avail himself of comparatively simple turns, as if to keep the attention of the listener in reserve for the low murmurings and remoter harmonies that precede the end. Then he cuts the knot with one or two final strokes that restore the tonal equilibrium and give his framework an enviable finish. But though in his codas Medtner sometimes reaches an extreme harmonic point, his centre of gravity still remains his original tonality. His modulations perform a strictly logical circle, enharmonic changes are extremely rare, and as to effects of colour and light (in the impressionist sense), they are as non-existent in Medtner as in any work of the eighteenth century Italians. This, however, is something that he has in common with all the members of the Moscow school. Interest in structural problems is so predominant in Medtner, that he has no time, no room, and no desire to avail himself of the extreme harmonic formations of the twentieth century. The complex chords that have become current in modern music, thanks to the brilliant discoveries of Ravel and other French composers, leave alone harmonies based on a clash of tonalities (Roger-Ducasse, Koechlin, Honegger), would be absolutely out of place in Medtner's severe and straight-lined temple. Nor has he, for the most part, bestirred himself to exploit the older scales (a rare exception is, e.g., the "Phrygian" tale, Op. 42 No. 2). Yet his harmony has a certain incline of its own, and even through this, his least distinct medium, it is often not impossible to recognise him. Among his peculiarities are a predilection for harmonising on the ascending minor scale (6th and 7th degrees raised persistently), flashing sequences containing the chord of the ninth (not to be confounded with the parallel chords of the ninth made famous by the author of "*Pelléas et Mélisande*"),

etc. Doubly augmented and diminished chords—an echo of Scriabin—are also to be found in climaxes of the greatest intensity (Sonata Op. 22). But though more or less untouched by the modern quest of new harmonies, in the equally modern craving for new rhythms Medtner has become a powerful leader. The rhythmic instinct in him is hardly any weaker than his sense of form, and while as an architect he is but a reviver of an art belonging to previous centuries, his novel and variegated rhythms stamp him, in the teeth of current, superficial judgment, as a modern of the moderns. All the inward turbulence and nervousness of our chaotic times that Medtner has otherwise put in iron bands in his wonderfully disciplined art, breaks indomitably through this loop-hole, and it is inconceivable how critics who are moved by the battering rhythms of the "*Sacre du Printemps*" or "*les Noces*," can listen impassively to the Goethe-songs, or the piano concerto. But here is an important point of difference between Medtner and other modern composers. The majority of the latter, in an attempt to shatter the rigidity of the bar-line, have made the folk-song with its free and unsymmetrical structure their starting point: hence the hysterical habit of changing time signatures until no two successive bars are marked alike (Bartók, Stravinsky). Medtner is averse to incongruous bars, and even among his longer sonata movements it will be hard to find such as introduce a change of time. He strikes up no rhythm but he draws its consequences in cross-passages to the end. This leads to remarkable clashes with all kinds of syncopation, stressed weak beats, and such subtle shifting of accents, as we find only in some intricate movements of Brahms! It is chiefly for these rhythmic purposes that Medtner throws into play his marvellous contrapuntal technique. Polyphony as such is scarcely to be met with in his work: but diverse rhythms between right and left hand on the piano, or between piano and orchestra (concerto), are scattered all over, the whole moulding itself invariably into the rigid bar-line and conforming most freely and naturally with the time specified at the outset. When Medtner writes 5-4, 7-4, or 11-4 (which he does with moderation), the rhythm of his melody fits the unusual time, as the waltz fits 3-4 time: not since Tchaikovsky's famous 5-4 movement from the Pathetic Symphony have such spontaneous odd-beat melodies been invented. (Canzona C major Op. 48 for violin and piano, Danza fiorata Op. 40, etc.). And this brings us to the kernel of Medtner's musical constructions: his melodies. It would be futile to assert that all of the latter are great and new inspirations. Many of them are melodic patterns that are current enough in nineteenth and twentieth century literature. Does this detract from Medtner's importance as a melodist? Hardly, just as no one would deny Mozart this title because he made free use of pat-

terns invented by his Italian predecessors (Jommelli, Traetta, Piccinni). The fact alone that Medtner's melodic ideas invariably attain to adequate dimensions and become independent themes or subjects, stamps him as a genuine melodist. Melodic fragments, such as we find in the works of the French impressionists, or the later Scriabin, are directly opposed to Medtner's mentality, which imagines a musical work of art primarily as a "song." Sing therefore he does, not only when he is setting the lines of some great poet (Goethe, Pushkin, Tchev), but in all his instrumental movements that often indicate their song-like contents in their very titles: nocturnes, canzonas, dithyrambs, tales.* His themes, far from being characteristic motives that strike the listener from the outset by their originality, as is the case with most of the music emanating from Russia—often have a nebulous inception; they are, as it were, heaved up from abysmal depths then gradually set in swing, and allowed to expand in the process of swinging. Medtner's song is thus a full-blooded, intrepid song: it does not try scrupulously to avoid commonplaces (melodic sequences, scale progressions), it rather swallows them up in the course of its onward flight.†

The extent of Medtner's output is rather above than below the average for a composer of his years: for though his last printed opus bears only the number 46, there is often many more than one work in each opus. Apart from the song-cycles, certain numbers contain several big sonatas (Op. 11, 25), others—strings—dances, tales, and other smaller compositions (especially, Op. 38-40). Through the whole extent of this weighty output, however, the medium of expression remains conspicuously the same: songs, compositions for piano, violin and piano, and the concerto for piano and orchestra (a second concerto is in preparation). How to account for it in these days of amazing orchestral technique, revived interest in wind instruments, and love for choral mass effects? The truth is that the medium in which he couches his ideas, is more or less unimportant to Medtner: it is the last point that he will consider when engaged in the creation of a work of art. Hence, unable to suppress the vehement flow of his musical thought, he turns in haste to the medium nearest at hand. It so happens that he is himself a pianist, unique in his way, one of the most brilliant pupils of Safonoff, to whom his teacher held out a triumphant pianistic career just at the time when the waves of creation began to run high. Little wonder that he confides his art to the piano. There happened to be violinists in the circle of his family,

* The Russian word "skazka" has no exact equivalent in the English language.

† Compare here the B minor canzona of Op. 43 where no respite is given to the melody until the end.

and they also claim a morsel of his personality. Only with the songs the matter lies deeper. In the authors of his texts Medtner sought allies for his whole conception of art and life, and it will bear witness to the loftiness of his mind that he found them among such poets as Goethe, Pushkin, and Tutché, with whom poetry is at once a consummate fine art and the expression of perennial wisdom. Thus the outward frame alone of Medtner's music becomes in its disregard of sensationalism and mannered originality, an infallible sign of the victory in him of the abstract mind over matter.

Medtner's musical personality, characterised above, has experienced no steady growth in his printed works, as they lie before us. He belongs to those artists who, like Borodin or Ravel, sprang into the world in full array. Maturity and experience that are gained with the year, showed themselves in the greater simplicity of his later works, as compared with certain unnecessary complications of texture in the earlier: but there is no material change of idiom. The pianistic descent of Medtner—the composer, must have hampered him at the outset: this accounts for the abundant display of virtuosity in the first piano works ("Stimmungsbilder," Op. 1; Improvisations, Op. 2). But as early as Op. 3 we have a song ("Vor der Klosterpforte") that tells a simple glowing tale in Medtner's most marked manner, and thereby gives an early directive to the composer's aspirations; and Op. 5 opens the series of his eleven piano sonatas. Medtner's treatment of this venerable form shows to perfection of what unexpected verdure it still is capable at the hands of a master. One is really often tempted to doubt whether criticism of contemporary events in music has made any marked strides since the days of Bach. Just as then, volumes are filled with dissertations on the theme of progress, the new tonalities, and attributes of momentary fashion, but a serious treatise on the modern sonata or dance forms is still wanting. Medtner's contribution alone ought here to provide a goodly chapter. Leaving a detailed analysis of Medtner's separate works to another occasion, I shall content myself now with one or two points of special interest. Medtner has not unreservedly adopted the one-movement sonata form, which has been so widely sponsored by Russian composers at large. Three of the piano sonatas (Op. 5, the Märchen-Sonate, and the Sonate-Ballade), as well as the violin sonata (Op. 21) contain several movements. Yet he obviously prefers the one-movement form, and though he occasionally inserts a slower intermezzo (Op. 22) or starts with a broad foundation which is to carry the quick movement (Op. 26, No. 2), his finest achievements are those in which he has remained true to his principle of not interrupting the swing of his melody and rhythm, and driving straight for a compressed coda (Op. 11, No. 3, Op. 80, the *Reminiscenza*, Op. 38,

No. 1, the *Tragica* Op. 39, No. 5, and the *Sonate-Vocalise* Op. 41). Of the many fine points of departure from the classic form, shall I point to the omission of the second theme in the recapitulation of the *Tragica*, or to the doubling of the second theme in the exposition of the *Reminiscenza*, which throws into a new light the old practice of repeating the whole exposition?* In the piano concerto (Op. 38) a series of variations on the themes is introduced in place of the development section, a device also used in the *Improvisation* Op. 31. By the side of the sonatas the twenty-seven tales for piano occupy a central place in Medtner's output. Here the vagueness and novelty of the title make for a veritable orgy of formal ingenuity. Sometimes these "tales" are abridged sonatas (Op. 8, No. 2, Op. 14, No. 2); sometimes a sort of rondo (Op. 42, No. 3, No. 1); often extended three-part (A-B-A) songs, such as Op. 26, No. 1, where fairies carry garlands and ripples of laughter are heard, or the beautifully fragrant "*Primavera*" (Op. 39, No. 3), a buoyant song of spring, and, like Sigismund's, in B flat major; and last of all, whizzing, whirlwind movements, typically Medtnerian, where form becomes almost synonymous with rhythm (Op. 26, No. 2). Jest, sunshine, and happiness alternate with a grim, subterranean fierceness, a hollow protest against the "mailed fist" of the life around the artist. In such moments Medtner has been likened to a gnome, a Nibelung,† seeking refuge in the dark fissures of the earth (Op. 20, No. 2; Op. 9, No. 1; Op. 35, No. 4). Similar contrasting moods prevail in the "*Novelles*," Op. 17, the second of which with its halting, syncopated march rhythm belongs to the loftiest and most inspired pages of modern piano music. Less happy than in his sonatas and tales is Medtner in his dances (Op. 38 and Op. 40). It is here that he often falls back on average material and writes pages of but mediocre value ("*Danza festiva*," "*Danza sinfonica*," "*Danza jubilosa*"). Scattered among them are ideas of the first order ("*Danza fiorata*," "*Danza ditirambica*"), but the series as a whole with its rather strained Italian titles, does not add new lustre to his achievement. The same unevenness prevails in some of the dances for violin, *e.g.*, the one following the magnificent B minor canzona Op. 43, No. 2. Here the powerful and very characteristic rhythms of the beginning and end are marred by the insertion of a too facile and conventional trio. But on the whole Medtner's violin music, especially the *Nocturnes* of Op. 16, is fully on a level with his best piano music and songs.

To the latter a special treatise will some day be devoted, showing

* The exposition in this remarkable sonata accordingly looks as follows: Introduction—1st theme—transition; 2nd theme (in key of dominant)—concluding section—transition; 3rd theme (in key of dominant)—concluding section—Introduction (in key of dominant).

† L. Sabaneieff: Medtner ("*Towards new Shores*," No. 2. Moscow, 1923).

the exact importance of these incomparable masterpieces in the development of the species, and Medtner's relation to his predecessors in the history of the song. For the moment, however, they interest us mainly as the strongest support of Medtner's musical personality as outlined above. And this notwithstanding the fact that Medtner has, in the poets of his choice, sought and found the literary counterpart of his artistic creed. When mention is made of the perfect union of the words and the music, such as has been achieved by the greatest song-writers, it is plain that this applies solely to the mood that the two have in common, and never to their form. For poetic form has, on the whole, nothing to do with musical form: each art obeys its own specific laws. Thus when poetry is brought in contact with music, it is the formal requirements of either one or the other that must needs gain the upper hand, and a union of them would result in chaos. There is no doubt that with Schubert the poem was subordinated to the music, no matter how the latter might appear to reinforce the mood of the former. With Hugo Wolf, on the other hand, the requirements of the poem nearly always predominate, and this is his one vulnerable point, as far as the musical critic is concerned. Medtner is herein the direct descendant of Schubert: for him musical form comes first and foremost. Nothing indicates this more clearly than his guileless habit of continuing the vocal line when the poem has come to an end ("Spanish Romance," Op. 36, No. 4; "Sleepless Nights," Op. 37, No. 1, etc.). This predilection for vocalisation has finally resulted in his scoring his last sonata for voice and piano (*Sonate-Vocalise*, Op. 41). It must not be inferred, however, that in his overwhelmingly musical intentions, he has played havoc with his poems. Apart from the perfect harmony of his music with the profound moods of Goethe's, Pushkin's, and Tutchew's verses, his vocal line reads with a natural fluency that even big intervals and frequent syncopation fail to ruffle. And if few singers have as yet ventured into Medtner's regions it must be attributed primarily to the causes which Mr. Ernest Newman has so aptly enumerated in a leading article on the above *Sonate-Vocalise* ("Sunday Times" *). Medtner's songs run close on the hundred, starting with Op. 3, and ending with his last published opus (46). Of these Goethe claims about 30, Pushkin 25. Other poets represented are: Tutchew, Foeth (in the case of this aimable Russian poet Medtner has made a concession to sheer irresistible sonority), Lermontov, Brusov, Biely, Heine, Eichendorff, Chamisso, and Nietzsche. The line is thus fairly evenly divided between Russian and German songs, a phenomenon that has but one precedent among Russian composers, and that of an entirely different order (Rubinstein). The question whether on the strength of this Medtner, as a song writer, should be assigned

* Jan. 17 and 24, 1926.

to Russia, or to Germany, is devoid of importance. His great predecessors are unmistakable, but the wonderful clarity of his art, its discipline and formal perfection on the one hand: and its rugged sincerity and holy earnestness on the other, are distinctly Russian traits which modern German composers would do well to emulate.

It has been said in connection with Brahms, at a time when he was far from being the acknowledged figure he is now, that to the unfamiliar listener his music may mean either nothing at all, or everything in the world. The same can be said of Medtner. Those who approach a work of art in an exterior and modish frame of mind, looking merely for exciting novelty, nerve-racking stimulants, and a dose of flattery to prevailing fashions, will be completely disappointed. But to those who are ready to shake off all accretion and look straight for the infallible principles of all great art, Medtner will be a revelation.

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WAGNER'S "SYMPHONIC POEMS"

"THE more artistic the race becomes," writes Ernest Newman in his new book on Wagner, "the less will it crave for mere facts and events in drama, and the more for an imaginative reading of the soul on which the facts and events have written their record." The dramatic music of the future, he says, will therefore tend to rid itself of its narrative parts. It will concern itself with "soul-states" and "soul-events," and not with mere externalities such as human conduct. It will be, is the inference, less like the opera, in which words and actions are presented directly, than the symphonic poem, in which are given not the actual performance on the stage but rather the emotions that are meant to be aroused.

Wagner's contempt for programme music is well known: "In instrumental music I am a Réactionnaire. I dislike everything that requires a verbal explanation beyond the actual sounds." He argues hotly against the type of interpretation that finds in the Eroica Symphony episodes in a Napoleon's career. From which Mr. Newman deduces that a logical conclusion of Wagner's own theory is that the music of the future will not be the music-drama but the superior symphonic poem.

All such speculation might well be admitted. It is when Mr. Newman proceeds to apply his theory in estimating the merit of Wagner's work that there is occasion for protest. To begin with we cannot conceive of "soul-states" and "soul-events" without causation in terms of actual events. Despair or exaltation otherwise becomes merely a question of physiological condition. Admitting that the higher art calls for a reading of the soul on which facts and events have written their record, is not that "reading" determined by these events—antecedent or synchronous? And, unless the soul is regarded as static (and therefore material for neither the dramatic nor the musical art) will it not express itself in terms of reaction toward these events—or rather, re-enaction of these events? Re-enaction is perhaps the more appropriate word. Witness King Lear's soliloquies: "O ye heavens, give me that patience, patience I need!" or "Blow, winds, and crack your cheeks! rage! blow! . . ." or "Let the great gods that keep this dreadful pother o'er our heads. . . ." or "Ay, every inch a king! . . ." Witness Othello's account of how she came to love him for the dangers he had passed, and he loved her that she did pity them. Witness Macbeth's

frequent re-enactions, solo, of the present, the past, the future. Witness, especially, Hamlet's revelations in three-minute public readings of his own soul, on which thirty minutes of antecedent facts and events have written their record. Here—to anticipate the conclusion of this essay—are symphonic poems in words only. They present "soul-states" and "soul-events" with the greatest skill ever achieved by human mind.

It is certainly the re-enaction rather than the representation of events that the poet and the musician prefer to give us by way of drama. Wordsworth's idea that the artist is best concerned with emotion recollected in tranquillity comes to mind. It could hardly have been a mere regard for the "proprieties" that made the Greek dramatists prefer to have the messenger relate what had happened. And when the proprieties were overthrown by the Elizabethans, note how his artistic instinct led the greatest of them to make the stories of Duncan, Lady Macbeth, Ophelia, Portia, Cordelia, doubly tragic by giving them to us indirectly as soul-events in the lives of those who tell of how they died.

When Wagner's theories led him astray into attempts at directly represented action, the effect is now generally admitted to be distressingly crude. Who cares to bestow a second glance at the wretched contraptions that are meant to be a dragon or swan or raven; or at the actors even—a pot-bellied Tristan languishing for the sight of an Isolde, who will waddle her burdensome bosom toward him? We are, in truth, only too often moved to nothing but ridicule by that third art—the pictorial—that Wagner was so convinced he had combined with poetry and music. But we cannot let anyone try to cast such ridicule upon the *indirect* presentation of action—the retold accounts of antecedent events that are so characteristic of the Wagnerian music drama. For these include the most brilliant of Wagner's achievements.

It seems almost incredible that so sensitive a critic as Mr. Newman really believes this statement of his: "We can bear to hear the same glorious music times without number; but we will not bear being told times without number who Tristan and Isolde and Marke and Morold are, and how Tristan slew Morold, and how Isolde nursed Tristan back to health, and all the rest of it. I can imagine a 'Tristan' in which things of this kind would be assumed to be matters of common knowledge," and therefore requiring "neither the composer's time nor the audience's attention." I doubt whether it is possible to imagine any such thing. Why, most of "Tristan," and all of it that is most eloquent, tells just this: the story—yes, repeatedly, but with constantly varied perturbation of soul—of who Tristan and Isolde and Marke and Morold are, and of how Tristan

slew Morold and how Isolde nursed Tristan back to health, and all the rest of it.

That is not difficult to prove. "Tristan und Isolde" is so short (so free from superfluities, perhaps) that the demonstration can be made in the space of two or three pages. The joy of going through the music drama even with the mind's ear is sufficient incentive. If further justification were needed one might add that the question pertains to the greatest work in all music, and, besides, involves one of the most vital æsthetic principles in both drama and music.

Isolde's fury in the opening scene is interwoven with her audible recollection of her mother's magic, and her vehement desire to use it against Tristan. The contrasting measures of Brangäne's efforts to pacify her give the story of Isolde's departure from home. Can we spare that account of Isolde, "kalt und stumm, bleich und schweigend," or of Brangäne's invitation "Sage, kunde was dich quält?" It is purely expository narrative, of course, but it gives occasion for such anger and grief and love and pity, as brings us to the edge of our seats. At the same time (and this is significant if we think of passages in Wagner as symphonic poems) there is spread in the background a magnificent musical seascape, glimpses of which are given us throughout the act.

Isolde's instructions to Brangäne regarding Tristan (including even the sotto voce six lines beginning "Mir erkoren mir verloren," which give the story in miniature) are nothing but first act exposition; so are Tristan's attempts to evade Isolde's command. Of course there is nothing new to us now in what they say: but there is an everlasting newness in the music that age will never wither nor custom stale. Then we have Isolde's first account of how Tristan slew Morold and how Isolde nursed Tristan back to health, and all the rest of it. I consider it line by line, and I declare with all my might—with all the intolerance that discovered beauty gives—that no finer gift has been given mankind. Listen again to the music, both vocal and orchestral, that goes with such lines as "der Wunde, die ihn plagte," "Da schrie's mir auf aus tiefstem Grund!" "er sah mir in die Augen," "und heim nach Hause kehre." . . . No, citing individual lines will not do. It is the symphonic might and profusion of it all, the sweep and range, and yet the marvellous fitness of all those emotions—pride and anger, mockery, pity, almost mute despair, love, hatred, and, finally, an impossible self-restraint through irony that bursts into the wildest rage that music has ever expressed. It is an amazing symphonic poem with words. Beside it what Strauss has to offer by way of musical story telling without words, seems merely skilful exercises in subtlety and smartness.

The symphonic narratives of which "Tristan und Isolde" so

and here Wagner shows you his amazing genius by the effect he can produce through so apparently slight an effort as lies in Isolde's easy mockery. It is this, and no theatrical Berlioz crashing, that precedes the drinking of the love potion. The rest of the act is one more symphonic episode—the arrival at Cornwall, under the gorgeous tumult of which your already exhausted superlatives collapse. You sink back in your seat.

That is the first act, which has been so impatiently referred to as full of unnecessary repetitions of the story, to the exclusion of the protagonists' "soul-states" and "soul-events"—whatever these phenomena, on second thought, may be. The next act offers decidedly fewer narratives. There is Melot's treacherous plan, the extinguishing of the torch, the greetings of the lovers: later, Marke's story of his betrayal, and Tristan's and Isolde's proposed journey to the land of night. There is a great deal of invocation of night and death, and of abjuration of day and life, the whole a—musically, at least—quite effective composition on Schopenhauer. Still, if that is a specimen of soul-state in music drama we must be grateful to Wagner for following his own instinct rather than his elaborate theories. For these passages are, after all, the weakest in the play. Most of them are omitted, except at Bayreuth. (Not a line of the first or third act is ever cut.) There are, of course, supremely lovely things in the second act—the above-mentioned narratives, the Frau Minne music, the great duet. But it is the least memorable of the three, in spite of the generally accepted notion to the contrary.

In the third act Wagner is his supreme self again. Tristan, mortally wounded, lies on a cot and recounts the tragedy of his life. This gives occasion for more narrative poems set to music the like of which has never been heard before, may never be heard again. Once more, the emotions incidental to these specific human situations in Wagner are incomparably beyond any attempted translation into purely musical symphonic poems. (The formal symphony involves, of course, wholly different æsthetic principles.) We may set out to listen to "Ein Heldenleben" or "Till Eulenspiegel" with a full comprehension of the narrative programme, but when it is over we know we have heard, with mind and heart, a symphonic story whose kinship, if any, with the outlined programme does not matter in the least. But we listen to Tristan's "Dünkt dich das . . ." "Mein Kurwenal, du traurer Freund . . ." "Muss ich dich so versteh'n . . ." etc., and hear every dramatic word and note, and if ever pity and fear can be aroused in us by a tale that is told, it is by passages such as these. They are incidentally set to self-sustaining symphonic music, with the voice as one of the chief instruments. But they are above all musical interpretations of experiences that had

their first conception in poetic form. And that, we take it, is the æsthetic significance of the symphonic poem.

What else is there in "Tristan und Isolde"? There are a few songs—the sailor's song, Kurwenal's song, the love song, the shepherd's (cor anglais) song—having about the same musical and dramatic purpose as, say, "Hark, hark, the lark!" or "Tell me where is fancy bred?" And there are the few moments when there is something of a semblance of outward dramatic action—the preparation of the love philtre, the embrace (with the incidental exhibition of callisthenics), the discovery of the guilty lovers, and, at the end, the arrival of Isolde and Marke. That is all. The rest is the glorified symphonic tale of who Tristan and Isolde and Marke and Morold are, and how Tristan slew Morold, and how Isolde nursed Tristan back to health, and all the rest of it.

Wagner's application of his symphonic-poetic method is not always, to be sure, so successful as in "Tristan." Few will deny that they are at times simply bored by the seemingly unending biographical and autobiographical dissertations of Gurnemanz and Wotan. Well, then, Wagner nods. The listener is spared a similar predicament by our considerate conductors, who never hesitate to apply their surgical shears. The Wagnerian method loses none of its glory because of these fortunately remediable excrescences. The great symphonic narratives remain the finest things we have on the operatic stage: Siegmund's account of his boyhood, Sieglinde's tale of her wedding, Waltraute's story of the twilight of the gods, Siegfried's never too frequently appearing memoirs, and—for the twentieth time—the story of how Isolde nursed Tristan, and all the rest of it. And if our race ever becomes so "artistic" that it will abandon facts and events like these for abstruse readings of the soul, then it will abandon, as well, its other great tales—from Homer and the Book of Job to The Woodlanders and Lord Jim—that we somehow think of as eternal.

B. M. STEIGMAN.

AN ASTOUNDING FORGERY

LITERARY forgeries in the past, even by illiterate persons, have been startling and numerous. Some have been clumsily effected and manifest to the discerning; the counterfeit in others has been almost impossible to detect. Hence the interest in case of imposture famous for the eminence of the author whose work was imitated, the skill of the imitator, the internal character of the forged document, the success of the fraud, the difficulty of discovery, and the mystery which even now hangs over the transaction. The forgery was committed in Germany well over a hundred years ago, and it is above fifty years since it was publicly exposed; but the work in question is widely believed to be the genuine production of the author whose name it bears.

In the latter part of the eighteenth century there resided, some twenty or thirty miles south of Vienna, a large landed proprietor named Count Wallsegg. At that time Haydn, Mozart and Beethoven* were all busy in the Austrian capital; music was much cultivated, and it was no uncommon thing for a man of elevated rank to be also a learned and skilful musician. Count Wallsegg patronised music and musicians extensively, retained a band of his own, and produced for their performance creditable music from his own hand. In 1791 his Countess died. Out of respect for her and for the gratification of his ruling passion he produced a new Requiem, to be performed in her memory. It was a pretentious composition for voices and instruments; the score in the Count's autograph, still in existence, bears the title, *Requiem Composto Dal Conte Wallsegg*.

It was put in rehearsal and studied carefully; musicians were brought from Vienna to augment the orchestra, and at length, in 1792, it was publicly performed. It was one of the finest works ever heard in that part of the country; it was repeated several times, and it procured the Count great fame.

About that time another death of an eminent person occurred in Vienna. Mozart died on December 5, 1791. His latest works had procured that recognition of his merits which had been denied to him in his early years, and some months after his death great interest was excited by the public performance of what was stated to be his

* Beethoven paid a brief visit to Vienna in 1787, but did not take up his permanent residence there until 1792, a year after Mozart's death. [C.B.O.]

last composition, *Missa pro Defunctis (Requiem)* in *Musik gesetzt von W. A. Mozart*.

The work was received with the greatest enthusiasm. It was quickly repeated in Leipsic and in other places; manuscript copies were bought at large prices by the sovereigns of Europe, and one of the most eminent musicians of the time wrote out a transcript, note for note, inscribing on the title page, in letters an inch high, the words: *Opus summum viri summi!*

Strange to say, the Requiem "composed" by Count Wallsegg, and the Requiem "in Musik gesetzt" by W. A. Mozart were one and the same composition. And, stranger still, this Requiem was not composed by Count Wallsegg, for he was incapable of conceiving a bar of such music; nor was it written by Mozart, for it was not in existence at the time he died! The original score was a clever forgery of Mozart's handwriting executed after his death, at the instance of his widow, by a young man whose name would never have come down to posterity had it not been for his connection with this transaction.

The circumstances of this double imposture were these. It was Count Wallsegg's custom, when he wanted to produce a song, a quartet, or a symphony, to order it from some composer, pay him liberally, and take the credit of the composition. He did not himself appear in these transactions, but carried them on through secret agents, so that the authors themselves often did not know what became of their works. The Count did not publish his music; he appears to have been content with the fame derived from its performance under his direction, and though some of his musicians strongly suspected that the style was above his capability, it was not in their interest to expose him.

When the idea of performing a Requiem for his Countess occurred to him, he fixed on Mozart as the person to write it. It is said he had already had some transactions with him, but whether or not, he knew well that Mozart was an able and not a rich musician. He assented, naming a sum which the Count willingly paid in advance, promising to increase it considerably when the score was delivered to him.

Mozart's attention was at first called off by other pressing engagements; but on receiving some time afterwards a reminder from the Count, he set to work. He was then falling ill, and had a presentiment of death, but he honourably endeavoured to perform his engagement. He began his work; it was taken from him by his doctor, he went on with it again, but died before he had gone far.

The widow feared that if the person who had commissioned the Requiem came to know it was unfinished he would demand the return

of his money. She had many friends among the composers of Vienna, and she hit upon the idea of asking some of them to complete the work so that the whole might be passed off as her husband's. She wanted to keep what she had and secure what was to come. Several were applied to in strict confidence, and at last a suitable person was found in a young man named Franz Xaver Süssmayer, a pupil of Mozart's, who had been much with him during the latter part of his life. He was a clever musician, and wrote some works that attracted attention at the time, but he lived a dissipated life and died before he could make any name.

Mozart had finished only one movement of the Requiem out of thirteen;* he had made some progress with several others, but the last four or five he had not even begun. Süssmayer undertook to finish the incomplete portions, and to fill up the gaps by new compositions of his own.

But he undertook more than this. The widow, though she did not know who the person was for whom the Requiem was intended, seems to have had a shrewd notion that some trouble might be caused by the work not being in the handwriting of her husband, which was peculiar and well known. To imitate this was almost as difficult a task as to fill up the missing music; indeed, many who might have attempted the latter would have been incapable of the former. Süssmayer performed them both with equal skill and success.

The score thus made up was then sent to the Count Wallsegg, who, doubtless recognising the writing, suspected nothing, but recopied the whole and gave it out for his own, secure in the belief that his secret would be preserved. But in this belief he had reckoned without his host, or hostess; for the cunning widow, before parting with Süssmayer's score, had made a copy for herself, and this she determined to use, with very little scruple, for her own advantage. Madame Mozart was not content with a single imposture, she resolved not only to deceive Count Wallsegg, but to deceive the world also. She cared nothing for her husband's solemn pledge of secrecy, but determined at once to perform the Requiem under Mozart's name, and thus it became known to the public, as already described. The Count was not in a position to complain, and though he remonstrated privately at a later time, he did not interfere with the general circulation of the work. In 1800 the score was engraved for publication by a Leipsic firm, and in consequence of some reports that had reached them as to Süssmayer's connection with the Requiem, they applied to him for an explanation. He admitted, in answer, that the work was partly his own composition; but though the firm

* Really only twelve, the "Agnus Dei" running straight on into the repetition of the opening fugue which concludes the work. [C.B.O.]

published his letter they discredited his claim, believing him incapable of composing music of so high a character, and for this reason they described the work as entirely Mozart's, without making any further allusion to Süßmayer.

Five and twenty years afterwards the question was again raised. An eminent critic named Gottfried Weber attacked the Requiem on internal grounds. He endeavoured to prove that the work could not be Mozart's, as it abounded with faults which it was impossible such a writer could commit. He attributed the composition mainly to Süßmayer, and cited the published letter from this young man as corroborative of the judgment he had formed from the music itself. Weber's article stirred up a violent controversy, which lasted two or three years, and in which many leading musicians took part; but owing to the silence of Madame Mozart, for obvious reasons, and to the reticence of her friends out of consideration for her, this left the question only where it was before. The composition had been warmly defended, and the general opinion was still adhered to, in spite of Weber's criticisms, that the work was really genuine.

In 1899 the true state of the matter was discovered, and the fraud detected, by the production of the original manuscript score, furnished in the first instance to Count Wallsegg. He had fortunately preserved it secretly in his library, and some years after his death it was discovered and identified, and was purchased by Count Moritz von Dietrichstein, for the Imperial Library at Vienna. The greatest interest was excited in the musical world by the acquisition, and an investigation of the evidence it afforded as to the authorship was at once set on foot. The proceedings on this enquiry form one of the strangest portions of the history, and we extract the following account of them from an official narrative published shortly afterwards by the Keeper of the Library.

An inspection of the score gave at once the impression to everyone who was acquainted with Mozart's writing that it was entirely, from the first to the last leaf, written by his hand; from which it followed that he had really finished the work before his death, and that every report circulated, either in print or by impression to the contrary, must be an error. This impression was confirmed by various other considerations, among which the elevated character of the whole of the music, and the reputation which, after all the attacks of Weber and the testing of half a century it had maintained, were important elements. But it was felt that great caution ought to be exercised in admitting this opinion. It was true that manuscripts often had been, and still from time to time were discovered which had been considered as lost, or the existence of which had never been suspected; but still, as evidence had been produced at a former time from good

authority tending to throw doubt on Mozart's alleged completion of the Requiem, it was decided that the apparent resemblance of the writing ought not to be trusted, but that, as a duty to the musical world, the manuscript ought to undergo the most searching examination and the severest tests that it was possible to apply.

The first test was by comparing the newly-found score with the original unfinished portions of the same work, which had undeniably proceeded from Mozart's hand. It must be explained that it was the widow's policy, in furtherance of her imposture, carefully to keep these out of sight. She would have been unscrupulous enough to destroy them, but her cupidity prevented this, as she hoped to make money by them. After some ineffectual attempts to dispose of them, under conditions of secrecy, to a publisher at Frankfort, she sold them piecemeal in such a way as to render difficult their subsequent discovery. A good providence, however, foiled her intention, as they fortunately, after many vicissitudes, fell into the hands of persons who perceived their value, and placed them for safety in the Imperial Library.

The existence of these unquestionably genuine documents was not inconsistent with the possibility that Mozart, treating them as mere sketches, might have subsequently made a fair finished copy, but at the same time they served as an excellent test for the comparison of the newly-found manuscript, inasmuch as the whole* of the contents of the former were—notes, signs and words—literally transcribed into the latter. The comparison was made with great care, and the resemblance of the handwriting was found perfect in nearly all particulars. But this comparison was not thought sufficient and a wider investigation was set on foot. The authorities procured other undoubted manuscripts by Mozart, upwards of eighty in number, of all periods of his life, including some of his latest, corresponding to the date of the Requiem; and armed with these a number of the most eminent musicians, and of those best acquainted with Mozart's writings, were invited to form a committee for the purpose of examining the new score and of pronouncing a judgment upon it.

The committee renewed, with the more copious materials, the careful comparison previously made, and the result was that the majority declared the new score to be positively in Mozart's handwriting, from its exact correspondence with his acknowledged manuscripts in all important parts, not only in the notes and the text, but also in the minor signs, such as the figuring added to the bass part, and so on. A comparison was also made with some autographs of

* This is not so. Mozart's original MSS. contained the attempts at completion made by Eybler. Süßmayer's additions were naturally different, although he seems to have made use of some of Eybler's material. [C.B.O.]

Süssmayer's, and these were so essentially different as hardly to present the most distant likeness, many of the signs in them being of a totally different character.

The minority of the committee, while they admitted that the reasons in favour of the genuineness far outweighed any arguments that could be brought on the other side, stated, on being repeatedly pressed to do so, the following facts which they believed deserved further consideration :—

In the first place, the date 1792 was written under Mozart's name, whereas it was known that he died in the preceding year.

Secondly, some ungrammatical progressions were pointed out in a portion of the music, which it was not thought possible Mozart could have written.

Thirdly, a difference was found in the form of the signs for the naturals, which were among the most characteristic marks of Mozart's hand. In his acknowledged compositions they were uniformly formed with a closed square, narrower above than below, while in the Wallsegg score they were open squares, more like those of Süssmayer.

Fourthly, other differences were found in the capital letters B, P, Q, R and T, which were not always like Mozart's usual forms.

Attention was also called to the fact that the differences mentioned under the third and fourth heads were only found in the second and following movements; in the first movement Mozart's usual forms were in all respects adhered to.

It was further remarked that the paging of the book was not consecutive, and that there was no intelligible reason why Mozart should have made a fresh copy instead of filling in and completing the one he had already begun.

These remarks, which showed with what extraordinary care and conscientiousness the examination was made, were answered by the other side at considerable length and with much ingenuity.

In regard to the error in the date, it was argued that Mozart, working at the composition so late in the year, might well have assumed that it could not be completed till the beginning of the year after, and therefore might have purposely post-dated it. Or it might be merely a mistake, for, singularly enough, among the undoubted manuscripts used for comparison was a rondo for the Waldhorn, dated, in Mozart's hand, *Vienna, Venerdì Santo il 6 Aprile, 1792*,* and as Good Friday happened to fall on April 6, 1791, the slip of the pen was evident, and might easily have been reproduced in the

* The date is really 1797 and was a joke of Mozart's. Jocular notes characterise all the horn pieces written by him for Leutgeb. The Rondo (the last movement of K.412) was composed in 1787. [C.B.O.]

Requiem. Either of these explanations would be, it was urged, infinitely more reasonable than to suppose that anybody planning a deliberate forgery should commit such an absurdity as to append to the forged document a date subsequent to the professed author's death.

In regard to the ungrammatical progressions, it was pointed out that their effect was hidden by the disposition of the parts, and that they might easily have escaped the composer's attention, or might even have been admitted by him exceptionally, precedents for such passages being abundantly found in the works of Handel.

As to the form of the naturals, while it was admitted that the closed square was the most usual and characteristic form in Mozart's manuscripts, yet examples were shown where he had used the open form, and, by an odd coincidence, this form, exactly similar to that in the Wallsegg score, was exclusively found in the Waldhorn rondo before mentioned.

The answer as to the shape of the capital letters was not so forcible, but it was still found that the letter B existed in the test manuscripts in several shapes, some of which resembled those in the Requiem, and the useful Waldhorn composition again came in aid, as the R in the word "Rondo" of the title was of the exact Requiem form. The connection of this piece with the Requiem was one of the most curious things in the history, as it not only contained the exceptional similarities above noted, but it was composed for a person of the same name (Leutgeb), as the mysterious messenger sent by the Count to communicate with Mozart about the composition. The exact shapes of the other letters could not be positively identified in any of the Mozart manuscripts; but as a set-off against this, it was pointed out that the word *finis* on the last page of the Requiem was as exact a facsimile of one undoubtedly written by Mozart in November 1791, as if they had been both impressions from the same type. It was also remarked that certain little penmarks on the paper, having no obvious reference to the music, but probably done while the writer was thinking, were visible in the Requiem, precisely as they were in many of Mozart's acknowledged compositions.

In regard to the irregularity of the paging, and the alleged improbability of Mozart having re-written the work instead of having filled up the former sketches, the testimony of the widow at a former time was brought to prove that he was irregular and careless in the arrangement of his papers, and that when a sketch was lost he would often rewrite it exactly as before (his memory being unfailing in this respect) rather than take the trouble to hunt for the missing paper.

There yet remained Süßmayer's declaration to be got over, and also

some evidence corroborative of it, from the widow and others, which had turned up during the Weber controversy. Süßmayer's claims were simply set down as presumptuous and incredible; his capability of writing the music was denied, and as one or two erroneous statements had been detected in his letter, the truth of the whole was impugned. As to the corroborative evidence, it was attempted to explain this away by observing that the widow herself had given contradictory accounts at different times, and that the other witnesses had but incomplete personal knowledge of the facts they deposed to.

These answers were considered so conclusive that little or no doubt remained as to the genuineness of the newly-found score, when an accident reopened the enquiry. The comparison of Süßmayer's writing had been made with two hastily written specimens, which, after much seeking, were all that could be procured; but it happened that after the end of the before-mentioned investigation a certain Baron von Lannoy offered, for inspection, two autographs of pieces from an opera written by Süßmayer in 1793, two years after Mozart's death.

When these manuscripts were produced, the first glimpse of them excited the greatest amazement. The specimens of Süßmayer's music previously inspected had presented a very marked difference from Mozart's handwriting; but these, to everybody's astonishment, resembled it so closely that only the positive evidence as to their history could convince the examiners that they were not in Mozart's hand. On a closer examination the similarity of the writing to Mozart's was found almost incredible; and what was more to the purpose, when the Wallsegg score was compared with them, the resemblance of the second and following numbers to the new Süßmayer autographs was more absolute still, inasmuch as the latter contained all the peculiarities which had attracted attention in the former. The shapes of the letters P, Q and T, for example, which could nowhere be found in Mozart's writing, prevailed exclusively in the later Süßmayer examples. The other objections urged by the minority now acquired greater weight, and the longer and the more carefully the comparison was made the more confusing it became, particularly as in the Requiem score some signs were still found which correspond better with Mozart's autograph than with any of Süßmayer's.

In this state of things only one means remained of arriving at the truth, namely, to apply to the yet living widow of the great master, and to ask her whether, as far as she knew, Mozart had finished, or had left unfinished, his last composition. It was true that she had already, on several occasions, stated that the latter was the case, but at former periods she had also asserted the contrary; and in the

difficulty raised by the recent discoveries it was felt that a positive decision, from the best possible source, was highly to be desired.

The widow answered promptly; she said: "If the score is complete, it is not by Mozart, for he did not finish it. It is then desirable to look at what Süßmayer has written, for, in my judgment, no man is able to imitate another person's writing so exactly that it cannot be discovered. Thus much upon this; and now I declare that no other than Süßmayer finished the Requiem, which was not so difficult, since, as is known, the chief parts were all laid out, and Süßmayer could not err."

This answer was decisive. Guided by the new light thrown on the question, a further examination of the score showed the differences between the writing of the first movement, which was really Mozart's, and of the subsequent portions, in the now identified hand of Süßmayer. Some members of the committee were still inclined fondly to cling to the idea that the whole was genuine; but this view could not long be persevered in, in the face of the strong evidence to the contrary, and the forgery became fully established, as the only reasonable conclusion that could be drawn from the facts of the case.

It is difficult to divine what motive Süßmayer could have had for continuing to feign Mozart's writing for some years after his death—it may have been for mere bravado, in the exultation of his first success, or he may have had the intention of passing off some of his writings as Mozart's—but it is highly probable that, had these later imitations not been found, the truth as to the authorship of the Requiem would not have been discovered.

In considering this remarkable history, although, of course, Süßmayer's conduct is indefensible in a moral point of view, we cannot but admire the skill shown by him in the transaction, as regards both the imitation of the handwriting and the musical composition.

The calligraphy of the notes and signs used in music is as peculiar to the individual as ordinary current hand, and persons accustomed to see the manuscript of a composer can identify his writing easily. The imitation of a musical manuscript is as difficult as that of a text autograph. Some rare cases have been known. Joachim, for example, the eminent violinist, amused himself, when a boy, by copying with singular dexterity the notation of Mendelssohn, whom he held in great veneration; and one of the Bach family* had a wife who wrote her husband's compositions in a hand mistaken for

* It was Johann Sebastian. His second wife's hand is difficult to distinguish from his. [C.B.O.]

his own. Süßmayer's must have been a remarkably accurate imitation to stand such severe comparisons by such acute judges; and yet it must have been quickly done and without any previous practice;* for the fabricated score must have been produced in a very short time to satisfy the demand of the Count, who, when he heard of Mozart's death, must have naturally called for the immediate delivery of the work he had ordered and partly paid for.

The musical skill shown by Süßmayer in the large share he contributed to the composition is still more extraordinary and admirable. It is not our business here to go into musical details, but we may state generally what his work consisted of. It has been already mentioned that only one movement—the first—had been *finished* by Mozart. In several of the following he had written the vocal parts, and had here and there given indications as to the nature of the instrumental accompaniments. These Süßmayer had to complete, and the insertion of the wanting parts in a style to harmonise with that of such a master, required no mean attainments.

In one movement, the "Lacrymosa," Mozart had only sketched out the first few bars, and Süßmayer had to carry on the idea, which he did in so masterly a manner that its very possibility has been denied. An eminent English critic says: "It seems to me utterly impossible that any man can have entered into another's incomplete thought, and carried it on in unbroken unity of phrasing and feeling, as Süßmayer pretends to have done in this instance. As well might it be assumed that any stanza of poetry had been finished by another imagination than his who conceived the first line—that any sentence of an argument could be completed by another's power of thought." The work of Mozart and the work of Süßmayer lie side by side in the Library at Vienna, and tell their own story.

But Süßmayer's share in the Requiem went much farther than the mere filling in of instrumental parts, or the completion of passages already begun. Several movements towards the end Mozart had not written a note of; Süßmayer claimed them in his letter as entirely his own composition, and there is not a scrap of evidence to disprove his assertion, except the internal character of the music, which, as in the case above cited, the most eminent critics deny that it was in the power of anyone to compose except the great master himself. Even Gottfried Weber, who impugned the authenticity of the work generally, admitted that "there were flowers in these parts which never grew in Süßmayer's garden." And Marx, another great German writer, said, after quoting passages from the

* Süßmayer had probably, like other pupils of Mozart's gradually grown to write like him. This was the case with Attwood (at least for a time), Gottfried von Jacquin, and a niece of the Abbé Stadler. [C.B.O.]

"Agnus Dei": "Well, if these are not by Mozart, then he is a Mozart who wrote them." And yet, if there is any truth in evidence, it is incontestable that Mozart did *not* write these passages, and that Süßmayer did write them. The only way out of the difficulty lies in the possibility that Süßmayer, having been much with Mozart during his last illness, may either have obtained sketches for the later portions of the work, or may have heard them played by Mozart, and so may have remembered them sufficiently to write them down. But in any case the musical ability shown in his part throughout the work is of the highest order, and makes us regret that we do not know more of him.

We have been the more desirous to lay this extraordinary history before the public, because in this country, where the facts are not generally known, the belief is still held, even in high musical quarters, that the Requiem is entirely Mozart's composition. A preface to one of the popular editions of the work declares this positively, and whenever it has been performed by the Sacred Harmonic Society the notice given in the "Book of Words" has repeated the assertion. This opinion, however, is clearly at variance with the truth, and it is a pity it should be still persevered in. We must be content to accept the conclusion that, although much of the music is essentially Mozart's, yet the completion of the work, and the composition of several important portions, are due to another hand.

WILLIAM WATSON.

NOTES ON THE FOREGOING.

Mr. Watson's paper is rather liable to produce the impression that Mozart's share in the Requiem was less than it actually was. The following statement is derived in the main from the score published by Breitkopf and Härtel in their complete edition of Mozart's works. In this the parts written by Mozart and Süßmayer are indicated by the letters M. and S. The attributions there made have, however, been checked with the help of the facsimile of Mozart's original MSS. of the first nine movements, published by Dr. A. Schurig in 1913. It might be thought that these MSS. would show at a glance exactly what Mozart had written, but unfortunately they bear upon them the attempts at completion made by Joseph Eybler, the musician whom Mozart's widow first asked to undertake the task. These are much more extensive than is generally supposed, and are in a hand which is almost as skilful an imitation of Mozart's as was that of Süßmayer. Luckily it is still possible to see the pencil rings which the Abbé Stadler, Constanze's musical adviser, drew round them to distinguish them from the portions written by Mozart, but it is clear that even the Abbé was frequently in difficulties.

The Requiem is written for S.A.T.B. (solo voices and chorus), organ, strings, 2 basset-horns, 2 bassoons, 2 trumpets, 3 trombones, and drums. It consists of 12 movements: 1, *Requiem* (100 bars: no trombones); 2, *Dies irae* (68 bars: no trombones); 3, *Tuba mirum* (62 bars: no organ, trumpets or drums); 4, *Rex tremendae* (22 bars); 5, *Recordare* (no trumpets, trombones or drums); 6, *Confutatis* (40 bars); 7, *Lacrimosa* (80 bars); 8, *Domine Jesu* (78 bars: no trumpets or drums); 9, *Hostias* (89 bars: no trumpets, trombones or drums); 10, *Sanctus* (38 bars: no trombones); 11, *Benedictus* (76 bars: no drums); 12, *Agnus Dei*, leading to a repetition of the fugue from movement 1 (182 bars).

Of these Mozart composed (portions of bars by him counting as whole bars):—

1. *Requiem*. The whole.
2. *Dies irae*. The whole of the voice parts and of the figured bass part for org., 'cellos and double-basses; 1st vn. part for bars 1-9, 19-30, 40-57, 65-68 (end); 2nd vn. part and va. part for bars 1-4.
3. *Tuba mirum*. The whole of the voice parts and of the bass part for 'cellos and double-basses; 1st vn. part for bars 44-62; 2nd vn. part for bars 44, 54-62 (and possibly 45-53); the trombone part for bars 1-18.
4. *Rex tremendae*. The whole of the voice parts and of the figured bass for org., 'cellos and double-basses; the whole of the 1st vn. part except bars 20 and 21.
5. *Recordare*. The whole of the voice parts and of the bass part for 'cellos and double-basses; 1st vn. part (silent for the first six bars) for bars 7-14, 34-37, 52 and 53, 68-79, 109 and 110, 126-130 (end); 2nd vn. part (silent for first six bars) for bars 7-13, 109, 126-128 (perhaps to end); va. part (silent for first six bars) for bars 7-13, 52 and 53, 126-128 (perhaps to end); the whole of the basset-horn parts.
6. *Confutatis*. The whole of the voice parts and of the figured bass for org., 'cellos and double-basses; 1st vn. part for bars 7-12, 17-40 (end); basset-horn and bassoon parts for bars 26-28.
7. *Lacrimosa*. The voice parts and the bass part (unfigured) for org., 'cellos and double-basses (silent for first two bars) for bars 3-8; vn. and va. parts for bars 1 and 2.
8. *Domine Jesu*. The whole of the voice parts and of the figured bass part for org., 'cellos and double-basses; 1st vn. part for bars 43-47, 67-78 (end); 2nd vn. part for bars 67-71.
9. *Hostias*. The whole of the voice parts and of the bass (unfigured) for org., 'cellos and double-basses; 1st vn. part for bars 1-3, 44-54; 2nd vn. part for bars 1 and 2, 44 and 45. At the end of bar 54 Mozart has written the direction "*quam olim Da Capo*," and Süßmayer has consequently repeated the fugue "*Quam olim Abrahæ*" from the preceding movement.

Of movements 10-12 (*Sanctus*, *Benedictus* and *Agnus Dei*) no MSS. by Mozart have ever come to light.

C. B. OLDMAN.

GUSTAV HOLST—III*

THE suite "The Planets," composed in 1914-1917, first performed in 1918 privately, and in 1919 publicly, and published in 1921, is Holst's largest piece of orchestral composition. An exceptionally large orchestra is called for, and the seven movements take about 55 minutes in performance . . .

. . . Holst had composed beautiful things in the smallest of musical shapes, but he was naturally by no means a miniaturist, and in listening to "The Planets" one is convinced of the zest with which he must have thrown himself into a vast undertaking. This time the frame was to be as big as he chose, and he would deny himself nothing he wanted in the way of material.

Other men were demanding enormous orchestras. Strauss, Mahler and Schönberg† went from luxury to luxury in numbers and extras. Since they were to be had Holst would demand them too—and justify the demand by proving them not extravagant, but the proper outfit for his enterprise. One motive in his mind (this is our guesswork) may have been the conviction that he knew a right way with orchestral numbers—he could show how multiplication need not lead to muddiness.

The subject, summed up in a title whose excellence is part of the excellence of the whole, is nothing less than the principia of life, in so far as it was given to our author's gaze to survey them and to the method of his art to represent his vision. "The Planets" are the elements of our humanity, or Holst's choice of the chief of them. The naming, or not naming of a piece of music, is a part of the actual achieving of its composition. A title is likely to narrow the range of the music's import, and at the same time to give vividness to some particular intention. The composer takes his choice, and to take the wrong choice is a fault of composition.

Not here or anywhere else did Holst depend on the development of the title into the "programme." He was young at the moment when Strauss's example was at its most bewitching, but he managed to avoid the confusion of musical with other argument. For all the

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The Requiem is written for S.A.T.B. (solo voices and chorus), organ, strings, 2 basset-horns, 2 bassoons, 3 trumpets, 3 trombones, and drums. It consists of 12 movements: 1, Requiem (100 bars: no trombones); 2, Dies iræ (68 bars: no trombones); 3, Tuba mirum (62 bars: no organ, trumpets or drums); 4, Rex tremendæ (22 bars); 5, Recordare (no trumpets, trombones or drums); 6, Confutatis (40 bars); 7, Lacrimosa (80 bars); 8, Domine Jesu (78 bars: no trumpets or drums); 9, Hostias (89 bars: no trumpets, trombones or drums); 10, Sanctus (38 bars: no trombones); 11, Benedictus (76 bars: no drums); 12, Agnus Dei, leading to a repetition of the fugue from movement 1 (152 bars).

Of these Mozart composed (portions of bars by him counting as whole bars):—

1. Requiem. The whole.

2. Dies iræ. The whole of the voice parts and of the figured bass part for org., 'cellos and double-basses; 1st vn. part

out the first few bars, and Süßmayer had to carry on the idea, which he did in so masterly a manner that its very possibility has been denied. An eminent English critic says: "It seems to me utterly impossible that any man can have entered into another's incomplete thought, and carried it on in unbroken unity of phrasing and feeling, as Süßmayer pretends to have done in this instance. As well might it be assumed that any stanza of poetry had been finished by another imagination than his who conceived the first line—that any sentence or an argument could be completed by another's power of thought." The work of Mozart and the work of Süßmayer lie side by side in the Library at Vienna, and tell their own story.

But Süßmayer's share in the Requiem went much farther than the mere filling in of instrumental parts, or the completion of passages already begun. Several movements towards the end Mozart had not written a note of; Süßmayer claimed them in his letter as entirely his own composition, and there is not a scrap of evidence to disprove his assertion, except the internal character of the music, which, as in the case above cited, the most eminent critics deny that it was in the power of anyone to compose except the great master himself. Even Gottfried Weber, who impugned the authenticity of the work generally, admitted that "there were flowers in these parts which never grew in Süßmayer's garden." And Marx, another great German writer, said, after quoting passages from the

* Süßmayer had probably, like other pupils of Mozart's gradually grown to write like him. This was the case with Attwood (at least for a time), Gottfried von Jacquin, and a niece of the Abbé Stadler. [C.B.O.]

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the completion of the work, and the composition of

several important portions, are due to another hand.

WILLIAM WATSON.

NOTES ON THE FOREGOING.

Mr. Watson's paper is rather liable to produce the impression that Mozart's share in the Requiem was less than it actually was. The following statement is derived in the main from the score published by Breitkopf and Härtel in their complete edition of Mozart's works. In this the parts written by Mozart and Süßmayer are indicated by the letters M. and S. The attributions there made have, however, been checked with the help of the facsimile of Mozart's original MSS. of the first nine movements, published by Dr. A. Schurig in 1913. It might be thought that these MSS. would show at a glance exactly what Mozart had written, but unfortunately they bear upon them the attempts at completion made by Joseph Eybler, the musician whom Mozart's widow first asked to undertake the task. These are much more extensive than is generally supposed, and are in a hand which is almost as skilful an imitation of Mozart's as was that of Süßmayer. Luckily it is still possible to see the pencil rings which the Abbé Stadler, Constanze's musical adviser, drew round them to distinguish them from the portions written by Mozart, but it is clear that even the Abbé was frequently in difficulties.

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Of these Mozart composed (portions of bars by him counting as whole bars):—

1. *Requiem*. The whole.
2. *Dies irae*. The whole of the voice parts and of the figured bass part for org., 'cellos and double-basses; 1st vn. part for bars 1-9, 19-30, 40-57, 65-68 (end); 2nd vn. part and va. part for bars 1-4.
3. *Tuba mirum*. The whole of the voice parts and of the bass part for 'cellos and double-basses; 1st vn. part for bars 44-62; 2nd vn. part for bars 44, 54-62 (and possibly 45-53); the trombone part for bars 1-18.
4. *Rex tremendae*. The whole of the voice parts and of the figured bass for org., 'cellos and double-basses; the whole of the 1st vn. part except bars 20 and 21.
5. *Recordare*. The whole of the voice parts and of the bass part for 'cellos and double-basses; 1st vn. part (silent for the first six bars) for bars 7-14, 34-37, 52 and 53, 68-79, 109 and 110, 126-130 (end); 2nd vn. part (silent for first six bars) for bars 7-13, 109, 126-128 (perhaps to end); va. part (silent for first six bars) for bars 7-13, 52 and 53, 126-128 (perhaps to end); the whole of the basset-horn parts.
6. *Confutatis*. The whole of the voice parts and of the figured bass for org., 'cellos and double-basses; 1st vn. part for bars 7-12, 17-40 (end); basset-horn and bassoon parts for bars 26-28.
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most amusing and brilliant turns of his art Strauss had to thank the stimulus of the external world. Narrative and visual impressions jogged his fancy, much to the relief of the expression of the inner Strauss, which would of itself have lacked interest. There was never a musician for whom the visible world meant more. No reproach is to be made of it—the musician has as much a right as the poet to all that is.

But Strauss has at times not half transmuted the outside elements. Inconsequential sounds occur in his music, and the excuse when offered professes no concern with musical logic, but takes the form of a legend in the score or in the concert programme. The æsthetic theory did not work, because, in short, looking and listening is not the same thing as reading and listening. So far as his symphonic poems have held the field it is because the author's sheer musical impulse has often managed to get clean away.

If the musical form of this composition of Holst made a title necessary, the breadth of the intention called for one that should be no restriction on the imagination. Well, the title chosen could hardly have been broader, the more since the planets were here not to be thought of physically or even in their mythological associations, but in their astrological signification. They are the stars that shape our courses.

Do not let us solemnly take Holst for an astrologer. He would not make an orthodox one. He leaves out some of the chief celestial forces and includes two planets not known to classical astrology (Uranus and Neptune). His title must, of course, be taken as a poetic value. Such symbolic terms—like Dante's Moon, the heaven of the Inconstant, his Sun of the Prudent—represent the most wondrous human ability, that of fixing, amid the welter of physical things, on certain unchanging truths of the spirit, the platonic ideas, in fact. Though no one may share Dante's view of the physical heavens, his poetic truth remains. Here is, indeed, one of the vital mysteries illustrated, in the modern artist's resorting to the old symbols for the purposes of his synthesis.

The planets, then, are the influences of destiny and the constituents of our spirit. The artist will isolate those constituents, and mould his separate images of them. So far from his day's work consisting of a romantic chase after his night's dreams, he sets about it like any plain craftsman. He has undertaken a big job, the carving of this great row of granite gods, but he feels cheerfully equal to it. Self-expression is not in his conscious mind. He is as keen and concentrated on the scowl of Mars as on Venus's calm brow. It is as though by incident that the special vigour and mastery of this workman show up in the result.

Holst's well-known saying that "musicians express in sound what all men feel," tells us with simplicity what was to be guessed from his art—how little this composer deliberately concerns himself with the peculiarity of his experience and being. But however naturally the artist may assume that he is a plain type and that his outlook is the obvious and general one—however little subjective he may consciously be—his work must define him as surely as though he were the most subjective of them all. The very fact of his engaging in such an art as modern musical composition declares an individual enterprise and a radical sense of the seer's special gift. "The Planets" was a scheme so large as to require, like any major work of art, all that the composer knew of "what all men feel." Holst was not a poet of the ivory tower. At a time when the arts had a way of taking themselves off to mysterious retreats he was so humble and so bold as to be interested in the general lot. He seems oblivious of himself in his earnest grasping at the real truth of things—in his portraying of the seven overlords of man. But in his very recognition of these he works his own analysis. The heavens are never the same. One wheel of influence seems to bless or ban a whole age, while another system shapes the personal lot. What does Holst see of the world at the converging of his star-beams?

He sees brutality, and does not underrate it. "Mars" has been called the most ferocious piece of music in existence. Composing in 1914-15, he stared hard at Mars. What he saw induced him into no flattery, but neither was he wrung to complaining. We shall in fact find Holst does not complain. He hews his image of Mars's bulk and merciless mask without love, certainly, but with a sort of appreciative recognition. It is no occasion—and nor, for that matter, is any of his works of music—for his private grievances. With something of the temper of a disciplined sportsman, sensibly stoical, Holst all along refrained from affecting moans. It was not in his nature, and as such could not be helped, even though a great array of nineteenth century composers—Wagner and Schumann alike, and Brahms and Tchaikovsky—had worked to persuade that a personal wail was the very heart of music. Not by Venus was a wail to be wrung from Holst; nor yet by Saturn, bringing old age; nor yet by the unresolved mystery of the outermost of his planets, the suspended question that is the end of all things. There is something of antique piety in his observance of the gods, who though they deal to man two evils for one good, are not to be charged with foolishness.

Was Holst his own astrologist or not when he attributed to Venus the bringing of peace? Of the other Venus, *tout entière à sa proie attachée*, he admits no awareness. His Venus swims ineffably mild into the evening sky, and he counts from her nothing but blessings.

After the frightfulness of Mars, her coming in this guise has an exquisite value. How, we ask ourselves, could the musical scheme have stood it if the second deity too had presented herself—as in unluckier horoscopes—hot with destructiveness, “the flame that made of Troy a ruinous thing”? Another artist might have hunted all round his mind for such a principle of repose. The admirable contrast between the first two of “The Planets” cannot be passed over as a mere stroke of technical ingenuity. Such things spring only from the depths, and they suggest how much the artist is trustee rather than creator. A power beyond control has allotted his disposition. To him, only to know, not to make, himself. How was implanted in our subject his special sense of the impersonal grinniness of war and of the holy blandness of love? The honour to him comes from his having looked so straight to see what was within himself. The success depended simultaneously upon obscure co-operative forces within, of which his mind was not the chooser but the chosen. Such a success is not analogous to a result of the processes of physical evolution only because it is part of the same thing.

There is another point. For several generations—from Schubert to “Salomé”—nearly all harps had been tuned to tell of romantic love. The thing had been overdone. By the time of Strauss and Schreker there was a well-known procedure by which any technician could stir up what was conventionally taken to represent boiling passion. The agitated movement and pathetic harmonies of Schumann and Wagner were anybody’s everyday tribute to Venus Pandemos. When a means of expression becomes so commonplace the artist naturally looks afresh into his heart to find a correspondence with reality. What is this love? Debussy would not have it that it was necessarily an affair of loud cries and tumult. Holst clearly does not allow that it is all a fever and a craving. There is nothing of Venus Pandemos in his music. In “The Perfect Fool” the love-potion working on the princess brings not passion, but a dreamy bliss. “All things have ended for me. I am at peace. No foe can hurt me. Hell cannot reach me. I am beyond the power of evil ones.” Savitri’s love, too, is blessed by the high Uranian Venus. “When thou art weary I am watching, when thou sleepest I am waking, when in sorrow I am near . . .” In the pageant of the poets in the last movement of the Choral Symphony the Passions, “a terrific band,” evoked by Shakespeare, are reflected in the music as merely active sprites without a pang or a reproach.

Such airy and untroublesome influences were all along generous to our composer. The Mercury of “The Planets” was one. Mercury, he has told us, is the astrological symbol of mind. And the

music here flickers and plays in a state of disembodied joy. Mind, then, for him is not man's fearful burden of awareness that lost us innocence and brought the capacity for regret and foreboding. It is, says Mercury, not that which sufferingly knows matter, but that which can overcome matter and make good its escape to a sphere of divine playfulness.

In the meantime who so ungrateful as to deny the good things of material life? Not Holst, who is all for accepting the honest pleasures in their season. The splendid fourth movement of "The Planets" might have been called an overture for an English country festival. On this holiday, on this green meadow, all men are friends. There is well-being, there are festal song and cheerful uproar. No supercilious or shrinking soul could have thought of this music. It declares a decided liking for crowds, it declares open house and a welcome for all. So far from setting himself above the common, Holst must have been aggrieved if any did not feel able to enter into the spirit of the thing, when he had been so ready to make it all plain, himself, as the music almost truculently sets down, being plain, and proud of it, knowing how his fellows felt and what they liked.

The fifth planet, bringing old age "that comes by night as a thief comes that has no heart by day," is a trial of courage different from the first, but as searching. This is the inevitable and the inevitably victorious enemy. Shall we desperately play at blindness at its approach? Shall we break down at the threat? Holst squares himself to look it in the face as steadily as at trampling Mars. He notes intently, and what he at first puts down is simply hard-observed description—the creaking advance, serious if not yet terrible. It is, in fact, not to become utterly terrible. Old age is seen as a dispensation too grave for a smile, but also, precisely because inevitable, not to be dreaded—not to be allowed to be dreaded. Give way at this undermining of yourself, and what has become of your pride, your disciplined temper? It is no doubt the most difficult part of the whole game. The more reason, then, to play up strongly—so this music suggests, with its impassive and intent registration of Saturn's steps. The reward for standing out is that, when the inexorable has invaded your soil to the last foothold, somehow the threat dissolves. Holst declares that he sees Saturn relent. The besieger and the besieged soul patch up a mysterious agreement, celebrated by a solemn festival with a great clamour of bells.

Humour is the compensation for what has been supposed the want of passionateness in Holst. His downrightness, which might have been forbiddingly austere, is warmed by laughter. "Jupiter" was full of it. After the stern business with Saturn he is ready for

Uranus the magician. In magic the humorous eye cannot help seeing a joke. The magician turns things topsy-turvy, leaving simple nature puzzled. Holst's sixth god makes the mountains resound with his roaring fun. He might have been called the god of laughter if after a point the prodigiousness of the pranks did not pass a joke, turning laughter into a sacred wonder. He is a mighty if genial magician. The whirlwind is his plaything. This is he that made Behemoth.

The last planet swims in mystery, less seen than guessed at, on the far confines of our system. What is to be made of it, the ultimate unknown, by our peering into the dark? Holst is not able to proclaim a conventional apotheosis. The dark is dark, the question is left open. He, the downright, here affirms nothing. Only (says the music), in the light of what has gone before—since the sum of things has made for a balance of good—eternity shall not affright us. We stand at the brink of Neptune's flood that stretches away from the shore of time. For honour's sake we may not fear, nor yet foster unwarranted mortal hopes. We may only wonder at the wash of the unanswerable waves.

The general musical workmanship of this last movement, for all that, remained the same, as clean and direct, as in the movements of war and festivity. The scheme required from first to last a bold and sculpturesque execution, making not so much for subtlety as high monumental effect. Granite and not sandstone, so to speak, was the chosen material, and the composer's genius was confidently adapted to it from the very opening strokes of "Mars."

Those strokes beat on a dominant pedal in a 5-4 metre. We shall find such fives and sevens very characteristic. The effects of these odd metres are two—an extension, and a clipping short. We feel either an inserted beat making for languorousness, or the energetic suppression of one. The latter is much the more characteristic of Holst. The down beat comes cutting in an instant before its expected time, as though impatient with the easy-going way. In the pedal figure of "Mars" it is like a lash on the movement, which each time springs into a quaver triplet. It is at first given out with a dry, rattling sound. We hear the wind instruments awaking and assembling during some forty bars. Then, to an immense shout from all voices, it moves to the tonic and there continues louder its *arrière-ban*.

Holst has no mind to spare us. Thus things are; and nothing can mollify his obstinate presentation. He found in the repetition of an inflexible figure an effect corresponding to his sense of the forces of man's inhumanity. When first did music learn to create a collective spirit unknown to the individual? Song is man's personal music

and sweet friend. Rhythm is communal, and a tyrant to the individual, whether it throbs in a parade of Zulu warriors or in the workshops of Sheffield.

Of this subjugator of free life the Romantic Period cared to know little. Wagner, for instance, generally evaded it. One of his rare uses of a rhythm, such as we have in mind, is the 9-8 figure of the hammering of the enslaved Nibelungs. Romance is fain to escape into a world that the world's not. It dreams of indulgent passions and impractical wanderings, and prefers to shut its ears to sounds that compel obedience of the body in disregard of the soul's longings. In the middle romantic music of Wagner and Brahms rhythmical shapes were mitigated or subtly broken up, and in general denied their oppressiveness. At its extremity, as in Delius and Scriabin, they virtually disappeared. The rude facts of existence and the social responsibilities were blotted out by clouds of hallucinatory beauty.

Rhythm means organisation, and music clearly could not be always oblivious of such a prime condition of life. Holst came with a blunt reminder. At his moments a purely songful composer, he also realised the vital strength of the other music. The remarkable recognition that his work publicly received is to be put down in good part to the ideal presentation, felt in its rhythmic insistencies, of the masterful throbbing machinery of modern society. Correspondingly, the hostility it met with came from those who detested the very thought of the duress imposed by mass movements. Such may be the most pugnacious of spirits, but their fighting must all be in the form of the lonely encounters of knight-errantry, and they resist tooth and nail the intolerable coercion of the communal summons of "Mars." Instinctively and morally they abhorred the awful charm of the drum. Its recognition seemed a concession to barbarism. But what is, is. The artist shall not be forbidden any of his perceptions of the real, the very fuel of art; and it was Holst's strength to feel with intensity the barbaric in the modern state and the sudden appropriateness of a barbaric means in a new music.

Drum-taps, numbing to the self, stir an impersonal consciousness. In the clamour the ones succumb. It is the pitiless music of social cohesion and the defence of the racial life. A super-rational power, that from the ages of pre-history has steeled the ranks and files of the tribes of men through innumerable marches and martyrdoms. It has throbbed in our contemporary air (to the words, "Who dies if England lives?" or the like)—if not physically audible not less vivid for that, and to our musician's ears one of the first of realities.

In the day when the civilised states had fallen into the trampling movement of fierce nameless hordes banded by rhythm to a common purpose, it was natural to think of the music of a country, Russia,

where a brilliant cultivation of the arts had been in contact with a primitive populace. The Russian composers have never achieved much in the way of studious and melodic music, but they have had a fund of suggestions to draw upon in the susceptibility of their race to dancing and martial measures. Balakirev and his school, given the example of Liszt and Berlioz, attained to a Western technique, but not to the Western spirit of the time—which in effect meant the meditative and domestic music of the Germans. They had a different source of savage vitality. Their compositions, coming West, were taken as exotic curiosities or else, by the guardians of propriety, as a scandal. The West thought the individual safely free. It turned out that man was not to be so easily loosed from circumstance.

If the rhythmic figure of Holst's "Mars" is here dwelt upon, the reason is that it is so significant and typical a feature of his art, which abounds in statements of the commands from without (Saturn's two grim syllables are another), that overrule the power of the self's will. The insistence is not to be put down to *parti pris* in Holst, but to his sheer faithfulness to his observation. What can the will count for when Saturn orders you into his stride? But the compulsions do not strike man as always, or even often, grim. Again and again Holst shows gaily how the dance takes possession of the feet. Mars is neither glorified nor denounced. Such is the god's summons, such the compulsion—that is all.

Between the savage's simple acceptance and the stoic's recognition of it as unrejectable there is a world of experience, but in practice such a resemblance that, when it came to musical statement, the audience could not altogether dissociate Holst from the Russian example. Of course, as a practical musician, he was not going to rule out any serviceable example. The artists are a sort of priesthood of the Golden Bough—the precious emblem is there for anyone to take and uphold as his own. Plagiarism is an entirely different question. Criticism must be allowed to point, without the thought of aspersion, to the succession of holders of the sacred mistletoe. Such pointing and the grouping of names, as when we connect the chromaticism of Elgar and Delius with "Parsifal," are part of its function of definition. Grown artists are our concern, and not the house of parrotry. The music in which no contacts are to be detected can be nothing but mathematical or lunatic.

"Mars" might quite well have happened without any of the Russians. Berlioz perhaps struck the spark. He made famous effects by compulsive reiteration, as in the last movement of the "Te Deum." The point is dwelt on because of the surprise Holst caused by a violence previously unknown in English music. But such con-

nections are at most merely technical. The spirit was new, and we shall try to define it as the suggestion of a system or control within the inhuman forces. They press hard, but not to the point of the frenzy of Berlioz or Stravinsky. This god of Holst is brutal but not mad.

We have followed him as far as the assembling of the brass. Trumpets and horns come out with the principal subject, which seems to lurch under the burden of its consecutive triads. All must shoulder it in turn. A change comes when the rhythm steadies to five crotchets in a bar. The euphonium's hollow and unearthly howl starts a clamour of fanfares. There comes an instant of suspense. Then the "burden" is taken up anew. This time the voices are largely in unison, with the rhythm present, but mitigated. The effect is of a gigantic groan. It swells intolerably until, once again, down comes the rhythmic lash, cutting sharper than ever, with the trumpets shrilling out on the dominant for bar after bar. The euphonium's fanfare recurs, but shortened. The "burden" is piled on ruthlessly. The climax comes with a sort of hoarse roar and a terrific grinding of G's and A's, helped out by a blast of the organ. Once is not enough for the spirit of fury. There is a half-step back, as it were; then five times and six the monster barks to empty Heaven defiance or imprecation.

The admirable thing about "Mars" is, of course, not the infernal noise in itself, for anyone can blast us out of our seats with his instrumentation, but the style that controls it. The whole is rigorously contained by art. "Mars" is therefore different from other recent extensions of the dynamic range of music. It is severely, classically "tidy," without one futile note. The conception is altogether ideal, not realistic. Fanfares and all, it is martial poetry, not fact. In reality bugle-calls belong only to the camps of peace.

The actual music of war? Hark back to it on a May morning over the flats of Festubert. Music it is, but baffling in its diffuseness. There is some vast rhythmical counterpoint going on, but the ear cannot make out the recurrences. You may count up to 15 strong beats or 50 in the incessant kettle-drumming, but the design is too vast. The near field-guns split the air like rock every now and then. Yes, but just when? The notation is inconceivable. Time is allowed an impossible extension, and the irritated ear gives up the analysis. But there is unquestionable grandeur in the sound. It is the slowest of music, slower than the sea. There are amazing contrasts between the general rumble and the shattering claps of report and explosion. Would a really ingenious musical fellow standing here, watching the unnatural clouds among the poplars, be able to make any use of the

solemn hubbub? Not to any martial effect. Mar's own music turns out unexpectedly to be so little war-like. It is more factory-like, after all. This is rather a humiliation! Festubert this May morning is merely busy; and the strange music amounts to nothing much more than the music of the hammering and riveting of shipyards and foundries. If Holst had been a realistic composer and had gone to war's own sounds for music, there would have been no Mars, but Vulcan instead, in "The Planets."

RICHARD CAPELL.

REVIEWS OF BOOKS

Terpander. By E. J. Dent. Kegan Paul. 2s. 3d.

This is rather a disappointing little book. When one sees a volume dealing with the future of music by Mr. E. J. Dent, who has spent the last twenty years of his life discovering our future Bachs and Beethovens, we fully expect that he will communicate, if perhaps not explain, to us his unquenchable enthusiasm. This he fails to do. In fact, he shows himself much more of an historian than a prophet. In analysis he is masterly; in prognostication he is timid. Many of his remarks are pithy and apt, but there are also many which are very questionable. For instance, he asks how people can have any idea of the beauties of Greek poetry when the most learned scholars admit that nobody knows how classical Greek ought to be pronounced. "They are in the same plight as a musician of the future might be if he studied the scores of Beethoven without any idea of what a tone or a semitone was." Surely the beauty of Greek verse does not depend upon how the ancient Greeks pronounced it, but on the ideas it conveys to us. It is possible for two Englishmen to-day to read "Adonais" with entirely different pronunciations, differing probably as widely as does Oxford Greek from Attic Greek, and yet to enjoy it thoroughly in their own ways. And surely the analogy of the Beethoven scores is false, because without knowing what a tone or a semitone was the reader would not understand Beethoven's message at all.

Again, in arguing that philosophical music written in the Beethoven tradition degenerates into an equivalent of "scholarly verse," he says "by the irony of fate the music of the last century when it was designed to edify has become vapid and tedious; what has survived, quaintly artificial though its freshness may be, is the music that was made only for ephemeral entertainment. *La Belle Hélène* has outlived *Les Béatitudes*." That is, a good work of a light nature has outlived an unsatisfactory work of a serious nature. Was Wagner's "*Tristan und Isolde*" or "*Parsifal*" made only for ephemeral entertainment, or is it possible that a good work of a philosophical nature can survive?

Having championed modern music so long, Mr. Dent is inclined to bring arguments to support it which are not only doubtful, but actually contradicted in his own writing. For instance, he says, speaking of the moderns, "sincerity is a virtue with which Art has no concern." That may be true, but personally one prefers Carlyle's dictum that the only merit of originality is sincerity. However, true or not, Mr. Dent brings against the romantic camp-followers the accusation that they were insincere, saying, "the present age revolts from the music of the past century because of its insincerity and pretentiousness." The present age, if it has no use for sincerity, should not then be so squeamish in its attitude to the past. Altogether, the book is more valuable as a survey of the past than as a guide to the future.

A. E. B. S.

Johann Strauss. Von Karl Kobald. Österreichischer Bunderverlag. Vienna. RM. 4.

This short biographical sketch begins with a spirited account of the elder Strauss and the career he so strenuously built for himself. Throughout this tale there come and go visions of early nineteenth century Vienna (skilfully introduced by the author, who has a sensitive and alert style) and of the brilliant Josef Lanner. It was Lanner who, with Johann Strauss the elder, founded the popularity of the Waltz and thus prepared the way for Strauss the younger, the real subject of this book. The father made a name of international renown; the son started under the shadow of that fame. Later the circumstances of his parents' matrimonial instability caused Johann junior to separate from his father, to start earning a living for himself and his mother, and to effect this by conducting a band (against the paternal decision for a business/career). From this point Herr Kobald's entertaining book loses the light evocative manner that made the first part such good reading. Strauss the younger (or the greater) had, as is natural for one who was such a perfect purveyor to the public, a magnificent success. And that, really, is all. The cultural significance of the Waltz hardly bears discussion. It may simply be said that these joyous tunes aroused the world's enthusiasm and that "Fledermaus" is as good as anything Offenbach or Sullivan ever wrote. Strauss' true epitaph might run: "He was never pretentious."

Sc. G.

Siebenundsiebzig bisher ungedruckte Briefe Carl Maria von Webers. Zur Feier seines hundertsten Todestages (5 Juni 1926) herausgegeben von Dr. Leopold Hirschberg. Hildburghausen, F. W. Gadow & Sohn.

Weber is one of the great composers who still awaits a modern critical biography. His son published a Life of him in three volumes in 1864, and a thematic catalogue of his works appeared in 1878. Since then various collections of his letters have appeared and a number of minor biographies; but for the present his son's life still remains the standard authority. The present collection of letters will no doubt be useful to the biographer of the future. It contains 62 letters to publishers, beginning with one written at the age of fourteen to Artaria of Vienna, in which the young composer offers him three trios, three pianoforte sonatas and three sets of pianoforte variations; but the most interesting part of the letter deals with Weber's proposals for a lithographic press. Weber at the age of fourteen was the first person to suggest the employment of the new art of lithography for the reproduction of music. He seems throughout his life to have been on very friendly terms with his various publishers, especially Simrock and Peters. More interesting from a human point of view are the 15 letters to the Türk family in Berlin. Hitherto nothing has been known of Türk or of his wife and daughter; but Weber was evidently on terms of great intimacy with them. Frau Türk was, as Dr. Hirschberg says, the same sort of good angel to him as Frau Streicher was to Beethoven. Most of the letters are written from Prague and Dresden between 1813 and 1818; Weber seems to have missed his Berlin circle of friends as much as they evidently missed him.

Das ungarische Volkslied. Versuch einer Systematisierung der ungarischen Bauernmelodien. Von Béla Bartók. de Gruyter, Berlin. G.M. 12.

The author of this scholarly treatise is known as a composer whose ability in the use of intermingled rhythms is remarkable. If this book does nothing else it will serve to explain whence Bartók got his knowledge of and feeling for varied rhythms. The Hungarian peasant is in the unusual position of having a live folk-music existing at this day, and that not a remnant or a memory of the past. In certain parts the older folk-music does live and is sung. But there exists besides a kind of folk-music, absolutely fresh in inspiration and quite distinct in its expressive quality, although it is of necessity closely allied to the older style. The author traces an indubitable influence of this new style on the folk-music of Slovakia and Ruthenia, and says: "As far as I know the appearance in the last few decades of a new uniform style of folk-music is unequalled and obtains among no other peoples." The author uses, for purposes of classification, the method worked out by the Finnish folk-music specialist, Ilmari Krohn. (See "Sammelbände der Internationalen Musikgesellschaft," IV, 4, 1903.) By this method space is economised by the substitution of number for staff notation. The poetical metre and the compass are tabulated by figures.

Sc. G.

Studien über die Symmetrie im Bau der Fugen und die motivische Zusammengehörigkeit der Präludien und Fugen des "Wohltemperierten Klaviers" von J. S. Bach. Von Wilhelm Werker.

Die Matthäus Passion. Von Wilhelm Werker. Breitkopf und Härtel. Leipzig.

To follow the author as he makes his way through the manifold development of a Bach fugue is to undergo an unusual experience. The movement is taken to pieces bar by bar, then note by note. It is the finest dissection, painstaking and relentless. The smallest detail of melodic or harmonic invention is taken hold of and introduced into the author's plan of interpretative research. Not an accidental but its significance is commented upon; not a progression that is left unrelated to the general scheme. Herr Werker is assiduous in discovering the sources of Bach's ingenuity, leaving to others the estimation of his genius. The result is a book which should receive the attention of Bach students. The method of analysis is astonishingly comprehensive and the author's mathematical precision, shown through many pages of tabulation, is such that the reader may leave all questions of the numerical balance of the works in his hands and accept his findings. For by the time Herr Werker has finished with a given work there will be nothing left to discover—and we may return to the music itself.

The second book is more human. Herr Werker's analytical study of the "Matthew Passion" is a masterly piece of work. Again there are to be found some pages of tabulation and the same curious geometrical figures that are in the former book. The author here discusses not only the musical architecture but also the text, the plan of performance, and the disposition of choir and orchestra. It is, of course, unthinkable that Bach deliberately contrived these plans for his work that Herr Werker has noted down. Instinctively that potent brain dealt with these problems of form and thus provided the

imagination with proportions and shapes ready to hand, which it could accept unhesitatingly for its higher ends.

Sc. G

La Revue Musicale. June.

The number starts with an article by André Suarès, "Wagner et le poème," in which "Tristan" and "Parsifal" are taken as being of the purest essence of Wagner, the other dramas having too much narration, anecdote, heroics to be a real mirror of his personality. Suarès writes—and his interest as a writer on music lies herein—as a poet. There follows an interesting set of anecdotes of Weber and Hoffman put together by Rudolf Schade from papers found in the archives of one of his ancestors. Dr. Prunières writes on Monteverdi, a chapter which appears in the new English edition of his book. There is also a charming little essay on Cretan folk-song with a description of the native three-stringed lyre played with "a little bow, slightly bent, and hung along its whole length with minute bells." André Pirro reviews Charles v. d. Borren's book on Guillaume Dufay with his usual acumen and authority. It is not without amusement that we notice that M. Cœuroy writes of "No, no, Nanette" (which has just had a season at the *Mogador*), as "une opérette anglaise."

La Revue Musicale. July.

Herr Egon Wellesz gives a second instalment of an article on Schönberg (excellently translated by Stefan Freund). In a lengthy report of a performance of Ravel's "Trois Chansons Madécasses" Dr. Prunières reviews that composer's achievement and comments on his present position. He says of Schönberg and Ravel, "these two great musicians seem to be poles apart. Ravel, despite his theory (as to the needful impassivity of the creative composer) becomes ever more and more sensitive, sympathetic, one might almost say lyrical; Schönberg, on the contrary, as time goes on is becoming ever drier, more cerebral, more algebraic."

La Revue Musicale. August.

Dr. Prunières contributes a long report of the International Chamber-music Festival at Zurich. His criticisms of Schönberg's work (after hearing the new Quintet for wind instruments) is important. "An unhealthy tendency towards sterile complications is to be found in this work: even the most insignificant diatonic theme is dislocated and cut in pieces. Schönberg is unable to write C, D, E without perching the D a ninth higher than the C, and hurling the E to the fifteenth below." Dr. Prunières prefaces the paragraph in which these remarks appear by saying that he "would be distressed to appear partial about an artist whom I respect and admire." Herr Wellesz gives the third part of his article on Schönberg, thus ending the purely biographical section. There is an instructive article on Janacek by Erwin Felrer. J. C. Prod'homme writes on "Le devin du village," and Lionel Landry on "The feeling for music in the times of Shakespeare."

Sc. G.

The Musical Design of the Ring. By A. E. F. Dickinson. Oxford University Press. 1s. 6d. net.

This book is written on two assumptions, both of which we shall readily grant—that *The Ring* is an established work, and that it depends on its music, not on its drama, poetry, or philosophy. The author follows the "clue-themes" (shall we call them?), seventy of them, carefully through, accounts ingeniously for several of their appearances, and says frankly that many of them cannot be accounted for. But the references are difficult; it has taken me a good half-hour to find the four references to the sword-theme out of the couple of dozen instances in the *Walküre* alone. It would have been easy to make another assumption—that everyone would have access to Schott's vocal score—and to have given pp. 36, 37, 70, 94. But a fourth assumption is made—that music "means" something concrete, that it has "a dramatic meaning independent of words," and that Wagner first, not Mozart and others, gave it this. One would contend that Mozart and Wagner knew, equally, what they were doing—heightening the emotional sound of the intellectual content of words and situation. There is a fifth assumption that has been made before now—that, in a work lasting over some hours, Wagner was alive to the musical value of definite themes, quite apart from any clue they might or might not give; and certainly it is clear that his themes do a great deal more for the music than for the drama. The musical interest of, let us say, the differently harmonised "Rheingold" theme far exceeds the dramatic interest of, for instance, the moment when "Wotan feels the end coming (of which the sword of the hero is the typical instrument)."

A. H. F. S.

The publication of "My Ladye Nevells Booke" marks one more step in the renaissance of Elizabethan music. Since the issue of the Fitzwilliam Virginal Book in 1894-1899 the instrumental music of this most prolific period has been outdone by the Madrigals and Ayres, of which we now have an almost complete modern edition. The new edition of "My Ladye Nevells Booke" is doubly welcome, not only on account of its general interest and importance, but because of the new light that it sheds on the greatest of all the Elizabethan composers, William Byrd. Written in 1591, it contains forty-two pieces, all by Byrd. Seven of these are unique, but, although copies of the others are to be found in other sources, this is undoubtedly the most authentic text. The book itself is one of the most beautiful manuscripts imaginable. It was written by John Baldwin, of Windsor, for Lady Nevell, and the elegance and design of the script mark it as something quite apart from the more utilitarian writing of the other Virginal Books.

The new edition is quite worthy of its original. Miss Hilda Andrews has succeeded in producing a clear scholarly text, leaving the music to tell its own tale, and her historical introduction and analytical notes are both interesting and meticulous. There is a great deal to be said for "performing" editions of early music, but to issue such before a "critical" edition is obtainable is to put the cart before the horse with a vengeance.

The history of virginal music is still rather obscure. Miss Andrews

would have us believe that "the cultivated technique of virginal music that came so suddenly into being at the end of the sixteenth century owed so little to tradition and so much to its founder, William Byrd, that it was virtually a new creation"; but this is a little hard to swallow. Certainly the earlier MSS. of keyboard music, such as Conrad Paumann's "*Ars Organisandi*" and the "*Mulliner Book*," give us nothing but rather barren counterpoint on a bass usually taken from the plain-song, and we have still to trace the link that will join them to Byrd's intricate and highly developed style, but it is a little difficult to believe that Byrd "made it up." The essential difference between the two styles lies in the dance-rhythms which are so abundantly present in Byrd and completely absent in the earlier works. It is to the courts of Henry VIII and Elizabeth that we must look for the explanation of this development, and perhaps also to the more humble jollifications of the village green. This wedding of popular and intellectual music is the particular glory of the Elizabethan age even if the courtship is still a closed book.

GERALD COOPER.

REGISTER OF BOOKS ON MUSIC

THE following list contains a selection of recent books on music. The place of publication has not been added to the publisher's name if the former is the capital of the country or the latter is very well known, and the date of publication unless otherwise stated, is 1926. All prices quoted are net, and in the case of foreign books the price mentioned is that at which the cheapest edition can, or could, be purchased in the country in which the book is published. At the present rates of exchange £1 is roughly equivalent to 140 French francs (fr.); to 25 Swiss francs (Fr.); to 20 German marks (M.); to 115 Italian lire (L.); to 12 Dutch florins (fl.); and to 31 Spanish pesetas (ptas.).

Acoustics. Becquerel, J.: *L'Art musical dans ses rapports avec la physique*. pp. 42. J. Hermann. 8 fr. [An extract from vol. 2 of the author's "Cours de physique."]

Broadhouse, J.: *Musical Acoustics*. 2 vol. W. Reeves. 3/6 each vol. [A new edition of "The Student's Helmholtz," first published in 1881.]

Peters, I.: *Die Grundlagen der Musik*. Einführung in ihre mathematisch-physikalische und physiologisch-psychologische Bedingungen. pp. viii. 156. Teubner, 1927 [1926]. 7 M. 60.

Aesthetics. Fuchs, E.: *Der Nihilismus in der Musik*. pp. 8. Dr. T. Fuchs: Wiesbaden (Wilhelmstrasse 58). 80 pf.

Stier, A.: *Das Heilige in der Musik*. Vortrag. pp. 32. E. Weise: Dresden. 75 pf.

Haase, K.: *Musikstil und Musikkultur*. pp. 212. C. L. Schultheiss: Stuttgart. 4 M. [Heft 4 of the "Veröffentlichungen des Musik-Instituts der Universität Tübingen."]

Appreciation. Elliot, J. H.: *A First Glimpse of Great Music*: being a few suggestions and generalizations compiled for the use of the "plain man." pp. 128. Blackie. 3/6.

Erb, J. L.: *Music Appreciation for the Student*. pp. xv. 231. Schirmer: New York.

Appreciation. See also under **Song**. Bach, Schering, A., ed.: *Bach-Jahrbuch*. [22nd Year, 1925.] illus. pp. iii. 139. Breitkopf. 6 M.

Neue Bachgesellschaft. 14. *Deutsches Bachfest*. Vom. 30. Sept. bis 3. Oct. 1926 in Berlin. Bach-Fest-Buch. pp. 54. Breitkopf. 1 M. 20.

Keller, H.: *Die musikalische Artikulation insbesondere bei Joh. Seb. Bach*. Mit 342 Notenbeispielen und einem Anhang: Versuch einer Artikulation der Fugenthemen des Wohltem-

perierten Klaviers und der Orgelwerke. pp. viii. 144. C. L. Schultheiss: Stuttgart, 1925. 4 M. [Heft 2 of the "Veröffentlichungen des Musik-Instituts der Universität Tübingen."]

Beethoven. Ernest, G.: *Beethoven. Persönlichkeit, Leben und Schaffen*. [3rd ed.] illus. pp. v. 592. G. Bondi: Berlin. 9 M. 50. [First published in 1920.]

Frimmel, T.: *Beethoven-Handbuch*. 2 vol. pp. viii. 477, pp. 485. Breitkopf. 20 M. [In lexicon form.]

Herwegh, M.: *Technique et interpretation sous forme d'essai d'analyse psychologique expérimentale appliquée aux sonates pour piano et violon de Beethoven*. pp. 254. P. Schneider: Paris. 35 fr.

Sandberger, A., ed.: *Neues Beethoven-Jahrbuch*. [2nd Year.] pp. 201. B. Filser: Augsburg, 1925 [1926]. 10 M.

Bibliography. *Catalogue of Music and the Literature of Music in the Chelsea Public Library, Lending Department*. [5th ed.] pp. 53. The Library. 6d.

Süss, C.: *Kirchliche Musikhandschriften des 17. und 18. Jahrhunderts*. Katalog. Bearbeitet und herausgegeben von Peter Epstein. illus. pp. xiv. 224. Frankfurter Verlags-Anstalt: Berlin. 9 M. 75. [A catalogue of the collection in the Frankfurt Town Library.]

Bordes. Alibert, P. P.: *Charles Bordes à Maguelonne*. pp. 60. Maison du Livre français. [Charles Bordes (1863-1909), a pupil of César Franck, is chiefly remembered for his services in resuscitating early Church music.]

Bruckner. Lach, R.: *Die Bruckner-Akten des Wiener Universitäts-Archivs*. pp. 65. E. Strache: Vienna. 2 M.

Chinese Music. Soulié de Morant, G.: *Théâtre et musique modernes en Chine*. Avec une étude technique de la musique chinoise et transcriptions

pour piano par A. Gailhard. illus. pp. xvi. 195. P. Gauthner: Paris.

Chopin. Niecks, F.: *Frederick Chopin as a Man and Musician*. 2 vol. Novello. 25/- [A reissue of the edition of 1888.]

Plaisant, M. *Chopin*. Durand. 7 M. 60.

Choral Music. Ochs, S.: *Der deutsche Gesangsverein*. Bd. 2. pp. 427. M. Hesse: Berlin, 1925. 6 M. [This vol. deals with the method of performing the music of Schütz, Handel and Bach, illustrated with reference to selected works of those composers.]

Choral Music. See also under Conducting.

Chrysander. Pfohl, F.: *Friedrich Chrysander*. Festrede. pp. 15. Köster and Wobbe: Bergedorf. 50 pf. [An offprint from the August number of "Die Musikwelt."]

Church Music. Katschthaler, G. B.: *Storia della musica sacra*. pp. xvi. 374. Sten: Turin. 12 L. [A reissue of the 3rd Italian ed., to which is appended a revised ed. of Dom Paolo Guerrini's "Storia della riforma cecilianiana in Italia."]

Colour Music. *Einführung in die Farblicht-Musik Alexander Löszl's*. pp. 6. Breitkopf. 50 pf. [Versions in French and Italian are also published.]

Concerts. Schwera, P., and Friedland, M.: *Das Konzertbuch*. Ein praktisches Handbuch für den Konzertbesucher. pp. 501. S. Mutschel Verlagsbuchhandlung.

Conducting. Bäuerle, H.: *Chordirektion*. pp. 36. C. Grüniger Nachf.: Stuttgart. 1 M. 20.

Böttcher, G.: *Der Chorleiter als Orchesterdirigent*. pp. 29. C. Merseburger: Leipzig. 1 M. 50.

Czech Music. Nosek, V.: *The Spirit of Bohemia*. A survey of Czechoslovak history, music and literature. pp. 379. Allen and Unwin. 12/6. [Music is discussed on pp. 313-369. There is a brief bibliography on pp. 371, 372.]

Damrosch. Damrosch, W.: *My Musical Life*. New popular ed. illus. pp. viii. 376. Scribner. 25. [The original edition appeared in 1924.]

Dictionaries. *Reeves' Dictionary of Musicians*. New ed. W. Reeves. 3/6.

Vannes, R.: *Essai de terminologie musicale*. Dictionnaire universel comprenant plus de 15,000 termes de musique en italien, espagnol, portugais, français, anglais, allemand, latin et grec, disposés en un alphabet unique. Max Eschig: Paris. 15 fr.

Draeske. Zur Nedden, O.: *Felix Draeske*. Sein Leben, sein Werk und sein künstlerischer Entwicklungsgang.

pp. 37. The Author: Pforzheim, 1925. 1 M. 50. [Draeske (1835-1913), a friend of Liszt and von Bülow, was a prolific composer in almost every form, and for many years a champion of the "New German School."]

Educational. Griffiths, E. C., ed.: *Musical Games for Little Ones*. pp. 32. Evans Bros.

Maneri, C.: *L'Insegnamento della musica nelle scuole e la natura del contenuto musicale*. pp. 39. Tip. "Boccone del Povero". Palermo. 3 L. 30.

Nohavec, H. B.: *Normal Music Methods*. pp. viii. 152. University Publishing Co.: Lincoln, Nebraska. \$1.20.

Reuter, P.: *Musikpädagogik in Grundzügen*. pp. xii. 103. Quelle and Meyer: Leipzig. 4 M. 20.

Welch, R. D.: *The Study of Music in the American College*. pp. viii. 116. Smith College: Northampton, Mass., 1925. [One of the "Smith College Fifteenth Anniversary Publications."]

English Music. Warlock, P.: *The English Ayre*. illus. pp. 142. Milford. 3/6.

Form. Bäuerle, H.: *Musikalische Formenlehre*. pp. 53. C. Grüniger Nachf.: Stuttgart. 1 M. 50.

Carroll, W.: *Notes on Musical Form*. With questions and synonyms for students. pp. 23. Forsyth Bros. 1/6.

Weidle, K.: *Bauformen in der Musik*. illus. pp. 91. C. L. Schultheiss: Stuttgart, 1925. 4 M. [Heft 1 of the "Veröffentlichungen des Musik-Instituts der Universität Tübingen."]

German Music. Malsch, R.: *Geschichte der deutschen Musik*, ihrer Formen, ihres Stils und ihrer Stellung im deutschen Geistes- und Kulturleben. illus. pp. viii. 357. C. F. Vieweg: Berlin. 6 M.

Willis, L.: *Zur Geschichte der Musik in der oberschwäbischen Klöstern im 18. Jahrhundert*. [With musical illus.] pp. 69. 68. C. L. Schultheiss: Stuttgart, 1925. 4 M. [Heft 1 of the "Veröffentlichungen des Musik-Instituts der Universität Tübingen."]

Gramophone. Gaydon, H. A.: *The Art and Science of the Gramophone*. pp. 172. Dunlop & Co.: London (1 & 2, Whitfield Street, E.C. 2). 2/-.

Wilson, H. L.: *Music and the Gramophone and some masterpiece recordings*. A collection of historical, biographical and analytical notes. pp. 288. "The Gramophone"; Allen & Unwin. 7/6.

Gregorian Chant. Jeannin, Dom J.: *Sur l'importance de la tierce dans l'accompagnement grégorien*. pp. 16. H. Hérèle et Cie: Paris.

Harmony. Kitson, C. H.: *Additional Exercises to Elementary Harmony*. pp. 47. Milford. 3/6.

Rieman, L.: *Das Erkennen der Ton- und Akkordzusammenhänge in Tonstücken klassischer und moderner Literatur von den Anfangsgründen bis zur vollständigen Beherrschung der Akkordlogik*. Heft 1. pp. 82. E. Bispin: Münster i. W. 4 M.

Herbart. Kahl, W.: *Herbart als Musiker*. Neue Beiträge. pp. 49. H. Beyer and Söhne: Langensalza. 1 M. 20.

History. Chiaregin, S.: *Sintesi di storia della musica*. Ed. L'Eroica: Milan.

Landowska, Wanda: *Music of the Past*. Translated from the French by W. A. Bradley. pp. vii. 185. Geoffrey Bles. 7/6.

Naumann, E.: *Illustrierte Musikkgeschichte*. [Revised by E. Schmitz. 8th ed.] pp. viii. 797. Union: Stuttgart. 20 M.

Rolland, R.: *Musiker von ehemals*. [Translated by W. Herzog.] pp. x. 470. G. Müller: Munich, 1927 [1926.] 6 M. [The French original "Musiciens d'autrefois" appeared in 1908, and an English trans., under the title "Some Musicians of Former Days," in 1915.]

Improvisation. Dupré, M.: *Traité d'improvisation à l'orgue*. pp. viii. 139. A. Leduc: Paris.

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Wagner: "Tannhäuser," Overture—the Amsterdam Concertgebouw Orchestra, conducted by Willem Mengelberg (L 1770-71). Probably among the most indubitable successes of the new system of recording, and a superb performance.

Debussy: "L'Après-midi d'un Faune"—Royal Philharmonic Orchestra, conducted by Paul Klenau (L 1772). The individuality of the instruments is realised to perfection, but the record is chiefly notable for the pure poetical imagination exercised in the interpretation.

Bach: the Toccato in C major—played on the organ of Christ Church, Westminster Road, by W. G. Webber (9133).

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Mendelssohn: Piano Trio in C minor—played by Sammons, Tertis, and Murdoch (L 1755-56-57-58). The original 'cello part is arranged for the viola. The gain of the transcription is obvious. As a rule the 'cello and the piano do not blend well in the piano-forte trio, and when such music is passed into the gramophone the antagonism between the two instruments is often fatal. The 'cello part of the Mendelssohn, as given here by Tertis, is as clear, individual, and sympathetic as the violin part.

Debussy: "Petite Suite"—London Symphony Orchestra, conducted by Sir Dan Godfrey (L 1786-87). There is not a gramophonist in the world, from the one who cares only for Sousa

to the one whose chief delight is the Haydn and Mozart string quartet, who will not be thoroughly pleased with this work in its new recording. The last movement is particularly delightful.

Haydn: "My Mother bids me bind my Hair"—sung by Dora Labbette (D 1553).

H.M.V.

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Schubert: Piano Trio in B flat, Op. 99—Cortot, Thibaud, and Casals (DB 947-48-49-50). Owing to Cortot's peculiar purity of tone, the piano part happens to be the most entirely satisfactory element in the music, even though what Thibaud and Casals provide is unsurpassed in the gramophone in the respect of violin and 'cello playing.

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Ketelby: "In a Persian Market" and "In a Monastery Garden"—Reginald Foort, on the Wurlitzer Organ of the New Gallery Cinema, London (C 1285). Brought to the notice of readers of "Music and Letters" not for the value of the music, but for the astonishing effects produced from the instrument.

Parlophone

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lewicz, and Werner Engel in the scene of Klingsor's Magic Garden (E 10747-48). Siegfried Wagner conducts the Berlin State Opera House Orchestra. The performance is practically ideal, and the choral music of the Flower Maidens is sung with perfect intonation.

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Aeolian Company

Chopin: Concerto in E minor. *Duo-Art* 6915-6-7-8. Josef Hofmann has arranged the orchestral parts and the solo part for performance by two hands, and has recorded the work in this form for the Duo-Art Reproducing Piano. It is a splendid achievement. Hofmann is not only a great musician and great pianist, but also one of those who understand how to pass music into the electric-reproduction instrument—which is not to be said of all the masters of pianoforte playing. This music is relatively simple, but entirely charming: it is Chopin before Chopin developed his dramatic and emotional nature, and it pleases by reason of its remarkable facility. The 2nd movement, a Romance, has always been popular in the player-piano world.

Greig: Norwegian Dance. *Duo-Art* 6891. This is one of the capricious *morceaux* of Greig, Op. 35, No. 2, delightfully interpreted by Carolyn Cone-Baldwin.

Brahms: Intermezzo in A, Op. 118, No. 2. *Duo-Art* 6971. Arthur Rubinstein, closely in sympathy with Brahms by his freedom from luscious sentiment, is the pianist here.

Schubert: Impromptu in F minor, Op. 142, No. 4. *Pianola* T30285. One of the lesser known piano works of Schubert. It is a swiftly moving piece in triple-time, with the composer's bold tonal dynamics, and a good deal of that elementary syncopation by which the effect of a 3-4 bar is imposed upon the fundamental measure of two bars of 3-8. The pianist requires to have an alert

pedal-stroke and a good sense of phrase-rhythm.

Moszkowski: "Esquisse Vénitienne," Op. 73, No. 1. *Pianola* T30293. A typical little impromptu by a composer whose music always comes well out of the player-piano, owing to the natural brilliance of his pianoforte style and the absolute straightforwardness of his ideas.

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The Ampico rolls are designed for performance only on Ampico instruments (Broadwood, Challen, Chappell, Rogers, Marshall and Rose, Collard, Hopkinson, etc.). They are all "hand-played."

Liszt: Ballade in D flat, No. 2. Roll No. 63253. This ballade is in the heroic style. It has a broad melody, which Liszt embellishes in the right poetical manner, and a second theme in the march-style. The pianist, Erwin Nyiregyhazi, treats it in the majestic spirit; and, as it comes out of these Ampico instruments, the music is thoroughly interesting—it suggests, indeed, that Liszt wrote the piece to express a personal mood, so sincere is the idea and so directs the expression. Yet no doubt much of the credit rests with Nyiregyhazi.

Albéniz: "Triana." Roll No. 57556. Arthur Rubinstein seems to find this difficult piece easy, both technically and intellectually. The present reviewer has observed player-piano performances of "Triana" by some half-dozen other leading exponents; but Rubinstein's is the only interpretation that satisfies him,

because it is the only one that avoids Teutonic ideas of musical performance on the one hand, and on the other, avoids an excess of Iberian mannerisms. Rubinstein's *tempo* is ideal.

Ravel: "Jeux d'Eau." Roll No. 57836. As we have all agreed, Ravel in his music truly expresses the poetical conception of a fountain, and now Moiseiwitsch plays the piece as if it were the very spirit of the fountain disporting itself.

Animatic (Blüthner and Co., Ltd.)

The Animatic music rolls reproduce only on the Animatic instruments, but they play on all player-pianos which have the standard 88-note tracker-bar.

Greig: Holberg-Suite, Rolls Nos. 51847-48, 50175-76. These four rolls contain the Prelude, Air, Sarabande, and Rigaudon. William Backhaus is the pianist. The music is in the Handelian style, with some slight present-day enrichment of the harmony and, of course, with a certain employment of the modern piano style as this is distinct from that of the ancient harpsichord. The work is practically unknown to English player-pianists, but it can be safely recommended to all amateurs who want to add some further examples of the purest kind of music to their permanent collection.

Wagner: "Tannhäuser" Overture, in Liszt's transcription, performed in a colossal manner by Josef Hofmann. (Roll No. 50751).

Welte (Received for review from Steinway and Sons)

The above remark regarding the Animatic rolls applies to the Welte. The instruments in which the Welte action is built are those of Steinway and Sons and the Bechstein Piano Company.

Three of Busoni's recorded interpretations are to be noticed here, each of them a fresh revelation of the music.

Chopin: Polonaise in A flat, Op. 53. (No. 440). Few master-pianists, at least among those recording for the reproducing piano, have realised in the same measure as Busoni that this polonaise is a mighty outburst of triumphant joy. Busoni makes the music yield that easy, athletic grace which perfect strength alone can possess, and which as a rule we have only in the later "heroical" music of Beethoven. It is a curious pleasure to co-operate with Busoni in recreating the music at an ordinary player-piano.

Chopin: Prelude in D flat, Op. 28, No. 15 (No. 1319). Two qualities are conspicuous in the pianist's interpretation,—the perfect *rubato* in the melody of the first section, and the tonal grandeur in the chords of the middle section. (The "reproduction" of the reiterated notes on the Welte instruments is full of changing colour.)

Liszt-Paganini: "La Campanella" (No. 444). Busoni delights us by his graceful fancy and avoidance of display.

GENERAL NOTES

THE SETTING OF "THE RING."—Mr. Kaikhosru Sorabji writes:—"Apropos Mr. Halsey Ricardo's remarks on the recent 'Ring' performance at Covent Garden and the staging thereof, one would like to point out that the problem of staging 'The Ring' has been solved, one were almost tempted to say, once and for all, by that very great and original artist in modern staging, Adolf Appia. His designs for 'The Ring' may be seen reproduced in his treatise on the staging of this work and in his 'Die Musik und die Inszenierung.' It is not too much to say that in grandeur, dignity, appropriateness and emotional suggestiveness they are superb. His work is also mentioned at some length in Hiram Kelly Moderwell's 'Theatre of To-day,' and in Kenneth McGowan's very valuable volumes on modern stagecraft, e.g., 'The Theatre of To-morrow.' As far as England is concerned, no one who saw his brilliantly imaginative and extremely thankful work in the Regent Theatre production of 'Romeo and Juliet' about two years ago can doubt for a moment that to Paul Shelving should be entrusted the task of new staging for 'The Ring' at Covent Garden—or is this most gifted young artist to waste and languish for want of opportunities and scope like the illustrious Gordon Craig?"

Apology is made to Messrs. Chester for the reprint, by a misunderstanding, in the October number of MUSIC AND LETTERS, of an article on Mozart, which had already appeared in *The Chesterian*.

Errata.—In the October number on p. 304 (middle) "Exx. 7, 8" should have been "Exx. 9, 10." Similarly on p. 306 (bottom) and 307 (top) the references should all go back two places. In the diagram on p. 306 "C fa ut" and "G sol re ut" should change places.

On the versions sent in for the Opera Translation Competition (the opera chosen being Gounod's *Faust*) the examiners have given their decision, and they state that in so doing they had in mind the following requirements:—

- (1) The preservation of the meaning of the original text, or a sufficiently close parallel.
- (2) Good literary style, carrying the essentials of clear and clean-running sentences, and agreement with the period and style both of the music and the original French words.
- (3) Fitness of the words to the phrases of the music, coincidence of the musical and verbal accents—absence of which is, as a rule, immediate evidence to the sensitive ear of a translation—and a general sense of vowel relationship, i.e., open or closed.

They decide that, in spite of occasional happy touches, the above essentials, particularly (2) and (3), are not sufficiently well met, in their opinion, to merit a prize.

In accordance, therefore, with the conditions recited in the issue of January, 1926, the prize of ten guineas which was to be given "in the first instance" is divided between the three competitors.

EDITORIAL NOTE.

(Continued from page 1.)

There will be another article or two of which the subjects are not yet chosen. The Register of Books, the Gramophone Recordings and the Player-piano Music Rolls, will all have reference to the works of Beethoven. The Reviews of Music and of Books will on this occasion be replaced by other relevant matter.

The increasing favour with which this magazine meets, and the readiness with which busy men who occupy prominent positions in music have accepted the invitation to write for it, encourage me to hope that it may be possible one day to reduce its price. Towards that end subscribers, who have been for seven years unwavering in their support, purchasers, who know a good thing when they see it, and readers, who are waiting for the price to come down, can all help by bringing this book, either in its present homely buff or in more durable boards, to the notice of their musical friends and acquaintances.

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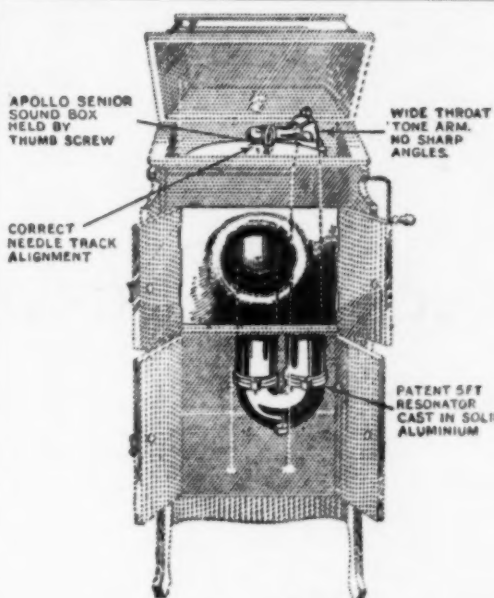
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